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The Commission of Fine Arts
8 April 1954

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MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D. C., April 8, 1954

The seventh meeting of the Commission of Fine Arts, during the fiscal year 1954, was held in its Office in the Interior Department Building on Thursday, April 8, 1954. The following members were present:

Mr. Finley, Chairman,
Prof. Belluschi,
Mr. Peets,
Mr. de Weldon,

also H. P. Caemmerer, Secretary and
Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. MINUTES OF PRECEDING MEETING: The Secretary reported that the body of the Minutes of the Meeting of the Commission of Fine Arts, held on March 11, 1954, had been sent to the Members, but certain Memoranda (Exhibits) are still to be added, particularly a Memorandum written by Mr. Peets regarding the future development of the Nevius Tract, and its relation to the Mall. The Commission decided to withhold approval of the Minutes until the May meeting.

2. EXTENDED SICK LEAVE FOR THE SECRETARY: Mr. Caemmerer reported that in a few weeks he will have completed 35 years of service in the Commission of Fine Arts, 32 years of this period as Secretary; and that his doctor has advised him that he must no longer engage in strenuous activity. Since he has nearly 500 hours of sick leave due him, he asked that, for the remaining weeks of this Quarter, he be allowed such sick leave as is found necessary. The Commission interposed no objection to this and granted the request.

3. SUCCESSOR TO THE SECRETARY: Since the Secretary planned to relinquish his position with the Commission by the end of June, 1954, two applicants for the position were interviewed. One of these was Mr. Linton Wilson, who was approved for the position (Exhibit A).

4. S. J. RES. 139: Under date of April 2, 1954, a letter was received from Senator Hugh Butler, Chairman of the Senate Committee on Territories, enclosing, for the advice of the Commission, a copy of S. J. Res. 139, to provide for the erection of the proposed Carillon Tower, which is being given to the United States by the people of The Netherlands.

The Commission considered the legislation and decided to recommend that the Bill should be amended so as to require that the design of the Tower and its location also have the approval of the Commission of Fine Arts (Exhibit B).

A companion Bill, H. J. Res. 356, should be amended similarly, as contemplated in a letter from the Honorable Orme Lewis, Assistant Secretary of the Interior (Exhibit C). See also Exhibit D. Chairman Finley said that he had talked with Mr. Lewis personally about this matter. In the meantime it is proposed to erect a temporary carillon tower at a temporary location in East Potomac Park.

5. MONUMENT TO CHRISTOPHER COLUMBUS: Under date of March 26th, a letter was received from the Office of Senator Jenner, Chairman of the Senate Committee on Rules and Administration, enclosing, for the advice of the Commission, a copy of S. J. Res. 132, proposing a monument to Christopher Columbus in the National Capital.

The Commission took note of the legislation.

The Secretary reported that there are five memorials to Christopher Columbus in the National Capital, in particular the great Columbus Memorial Fountain by Lorado Taft, in front of Union Station. Congress appropriated \$100,000 for this monument and it was dedicated on June 8, 1912.

The Commission considered the matter and agreed to write Senator Jenner, advising him of the memorials to Columbus now in the National Capital, and that another would seem not to be needed. Senator Jenner was informed accordingly (Exhibit E).

4. On 11 Dec. 1977, the Committee on World Food Security, established by the General Assembly of the United Nations, held its first meeting in Rome. The Committee was composed of representatives of 100 countries, including all the major food-producing countries. The Committee's mandate was to study the world food situation and to make recommendations to the General Assembly on measures to be taken to ensure food security for all.

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6. STATUE OF GENERAL O'HIGGINS: Under date of March 31st, a letter was received from Congressman Robert D. Harrison, Chairman of the Subcommittee on the Library, enclosing, for the advice of the Commission of Fine Arts, a copy of H. R. 8086, by which the Government of Chile proposes to give to the United States a statue of General Bernardo O'Higgins.

Chairman Finley said that General O'Higgins is a distinguished Chilean and South American patriot, and he felt that a statue of him here in Washington would be welcomed. The Commission concurred, and Congressman Harrison was informed accordingly (Exhibit F).

7. DEVELOPMENT OF THE NEVIUS TRACT: Mr. Peets presented a Memorandum on the subject of the development of the Nevius Tract and its relation to the Mall (Exhibit G). A copy of it was sent to each of the other members of the Commission for consideration and comment or approval at the May meeting of the Commission.

8. NATIONAL CAPITAL PARKS PROJECTS: The Commission were in conference with William M. Haussmann, Chief of the Architect's Office, National Capital Parks, and with Mr. Merel S. Sager, Chief of the Division of Design of that Office, regarding matters relating to the parks of the National Capital.

The Commission were particularly concerned with the Carillon Bells and a temporary tower to be erected in Potomac Park. Mr. Haussmann said:

"The temporary tower is being erected. It is a little over half finished, I think. It is at the lower end of West Potomac Park, just about a few hundred feet above the Tidal Inlet Bridge, halfway between the roadways there. It is being erected by men who were sent over from Holland under the auspices of the Netherlands embassy. They should have it finished late in the month. It will be presented, I think, the 5th of May. This is of course purely a temporary location."

Chairman Finley asked, "The Netherlands Government is going to defray the expenses of the permanent tower when that is erected?"

1. **STAFF OF THE SECRETARY:** Under the direction of the Secretary, the staff of the Secretary shall be composed of such persons as the Secretary may deem fit to employ, and shall be subject to the direction and control of the Secretary. The staff of the Secretary shall be composed of such persons as the Secretary may deem fit to employ, and shall be subject to the direction and control of the Secretary.

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Mr. Haussman replied;

"That is our understanding. We have not been quite clear about it. Apparently, it depends on their ability to collect funds. We understood from the latest information that the Government itself had agreed to defray half of the expenses if the other half would be raised by the people in the country. We heard that half of that half had been promised, so that there would remain only one quarter to be collected. However, the understanding is that all of the expenses will be met by the Government of The Netherlands. I think they would expect the United States to provide the setting."

Chairman Finley asked, "Is the design of the tower ready? Before they start raising money, they must have some design on which to base the cost."

Mr. Haussman replied:

"I am afraid that it is probably not the case. We have never heard that they have developed any. We have urged them to the best of our ability, and you can see what a problem that might lead to. It would affect the site. There is apparently some difference of opinion among Dutch authorities on Carillon Tower design as to precisely how high such a tower should be. Some say it should be about 150 feet high, and there are problems of acoustics."

Mr. Peets remarked that Dean Hudnut had thought of 200 feet being the right height.

Mr. Haussmann said:

"Apparently the best place in which to hear a carillon is about 250 feet from the base. The sound descends in a parabolic arc. It does not spread outwards and upwards. It largely drops like that (indicating). We inquired about sites which were suggested. The site in which the Dutch Government is interested to the virtual exclusion of all others is the Nevius Tract. They have been interested in that for at least two years, when they first heard of it through their cultural attache."

A copy of the discussion is attached hereto and made a part of these Minutes (Exhibit H).

9. TEMPORARY WAR BUILDINGS: The Commission discussed the subject of removal of temporary war buildings from park land with Mr. Haussmann and Mr. Sager. The Commission took note of the fact that a temporary war building south of the Old State Department Building was being dismantled, and that therefore steps could be taken to install the First Division Infantry Memorial

of World War II adjacent to the First Division AEF Memorial.

The Commission also urged that steps be taken to remove the two temporary war buildings at the head of Pennsylvania Avenue near the Treasury Department Building without further delay. The matter is to be taken up with Mr. Edmund F. Mansure, Administrator of the General Services Administration, and also with Congressman Broyhill, who has introduced a Bill in the House, H. R. 8192, for the removal of temporary war buildings (Exhibit I).

10. ARCHITECTS FOR FEDERAL BUILDINGS; PAINTING AND SCULPTURE: Chairman Finley stated that since the Administrator of General Services Administration, Mr. Mansure, has been appointed only recently, he felt it important to have an understanding with him in the matter of procedure in selecting architects, as well as sculptors and painters, and had drafted a letter to be sent to him. The Commission considered the subject and approved sending the letter, which Mr. Finley read (Exhibit J). See also Exhibit J-1.

11. ART AND GOVERNMENT: Chairman Finley called attention to a Report, drafted by Mr. Lloyd Goodrich and the Executive Committee of the Committee on Government and Art (a copy of which had been sent by Mr. Caemmerer to each member of the Commission (Exhibit K), making recommendations with reference to the Report of the Commission of Fine Arts on Art and Government, and read the draft of a reply which he is sending, as a member of the Council of the American Association of Museums, to Mr. William Milliken, President of the Association.

The Commission felt that Chairman Finley had covered the subject very well. Professor Belluschi called attention to one item to which Mr. Goodrich might take exception, and that pertained to the statement as to advising on designs for public buildings outside of the District of Columbia. Mr. Finley said that he had talked with an official of the Public Buildings Administration about this matter, but would confer with him again. (Exhibit L).

12. JAPANESE LANTERN: The Commission were invited to see a Japanese Lantern given to the National Capital by the City of Tokyo, and dedicated on March 30, 1954, on a site near the west bank of the Tidal Basin. The Lantern is about seven feet high, of granite; it weighs ten tons, and is 300 years old. It is given to commemorate the signing of the first Treaty with the United States by Commodore Perry 100 years ago. The Commission inspected the Lantern later in the day, and noted with approval its location amidst a grove of Japanese Cherry Trees.

13. CARILLON BELLS: The Commission took note of a temporary location for the Carillon Tower, and that a temporary structure is to be erected on the Pollo Field in East Potomac Park. There are 49 bells, the largest, 6 feet high and weighing $7\frac{1}{2}$ tons.

14. FREER GALLERY OF ART: The Commission visited the Freer Gallery of Art, where Director Wenley presented several objects of art proposed for purchase. The Commission inspected and approved them (Exhibit M).

15. FLOOD-LIGHTING INTERNATIONAL TEAMSTERS UNION BUILDING: Mr. Mahany, of the firm of Holabird, Root and Burgee, of Chicago, presented a design for flood-lighting the International Teamsters Union Building, which is being built on the west side of Union Station Plaza. The lighting is to be similar to that of the Acacia Mutual Life Insurance Building, which is adjacent. The Commission inspected the design and approved it. The architects were notified accordingly (Exhibit N).

Professor Belluschi again took occasion to voice his objection to a large window projection that is being placed over the main entrance to the building. It is a motif that is used in buildings contemporary in their style of architecture, but is out of place near the Capitol and Union Station.

16. NATIONAL AUTOMOBILE DEALERS ASSOCIATION BUILDING: Mr. James C. Wilkes,

Mr. Heligard, and Mr. Anderson, architect, presented a design for a National Automobile Dealers Association Building, to be built at 1126 Sixteenth Street, Northwest, and concerning which the Board of Zoning Adjustment, by letter of April 5th, requested the advice of the Commission of Fine Arts (Exhibit O).

The Commission inspected the design. Professor Belluschi recommended a change in the first floor of the facade so as to make it flush with the building line. The Commission concurred. A report was sent to Mr. Wilkes (Exhibit P).

17. NEW POSTAGE STAMPS: Chairman Finley read the following letter received from Assistant Postmaster General Robertson, advising that the Postmaster General had agreed to the appointment of Dr. Fiske Kimball to be the Professional Advisor for the proposed Postage Stamp Competition:

April 6, 1954

"Dear Mr. Finley:

Thank you for your letter of March 18th regarding the proposed Program of Competition for the design of new postage stamps.

We are very much pleased with your suggestion that Dr. Fiske Kimball, Director of the Philadelphia Museum of Art, might be willing to serve as Professional Advisor for such a competition and the Postmaster General has informed us that he will be delighted to invite him to accept this assignment.

The Postmaster General will be glad to communicate direct with Mr. Kimball and arrange for a conference to discuss the objectives of the competition and the best ways of reaching them.

We appreciate your helpfulness in this matter and send you our best wishes.

Sincerely yours,
Sgd. Albert J. Robertson,
Assistant Postmaster General."

The Commission were pleased to note this, and expressed the hope that arrangements could be made so that Dr. Fiske Kimball could meet with the Commission of Fine Arts at the May meeting to discuss the subject (Exhibit Q).

18. FOGGY BOTTOM DEVELOPMENT: Mr. Churchill, of Harris & Associates, of

New York City, presented a progress plan for the development of land at the intersection of Virginia, and New Hampshire Avenues, Northwest. No final decisions were reached. A copy of the discussion is attached hereto and made a part of these Minutes (Exhibit R). See also Exhibit R-1.

19. RADIO MAST, NAVY DEPARTMENT: Mr. L. L. Hunter, Assistant Supervising Architect, in company with Commander Hart and others of the Navy Department, requested the advice of the Commission of Fine Arts with regard to a "micro-wave mast" to be erected on the Navy Department Building, at Constitution Avenue and 18th Street, Northwest. Mr. Hunter said:

"The Navy Department has asked the General Services Administration for authority to erect a "micro-wave mast" on the Navy Building. It creates an aesthetic problem, but may not be so unsightly as might be expected. The building is 960 feet long and this mast will be at the center of it, fully 250 feet back from Constitution Avenue; as a matter of fact, at the very center of the building. There has not been time to draw up a perspective. It will extend 100 feet in the air, but we expect to get clearance from the Civil Aeronautics Administration."

Commander Hart said:

"I think I can give you a sort of explanation as to why we need it. We are now using over there some pipe type masts, which are, I think, about 60 feet high. But they are just guyed masts, some radio antennae working in a frequency range which we are required to vacate, and we have to go into a higher frequency range which requires that our antennae be more stable in order to operate with our target point, which is Cheltenham, out in the country here. And hence the requirement for a more stable platform for those antennae. We turned the project over to our design people and they have come up with this type of structure."

Chairman Finley said:

"I think, as long as the Navy continues to occupy those temporary buildings, which we hope will not be indefinitely, it is necessary for you to have the facilities to carry on your work. It is even possible that the more of these towers you erect, the more likely it will be that the buildings, in time, will be demolished, because they will become eyesores."

Thereupon, on motion properly moved and seconded, the Commission approved the design (Exhibit S).

20. SHIPSTEAD-LUCE ACT SUBMISSIONS: The Commission acted on the following cases submitted by the Building Inspector of the District of Columbia under the Shipstead-Luce Act:

- No. 1619, Sign for 1220 E Street, Northwest; lettering poor, restudy recommended.
- No. 1620, Sign for office building at 401 - 13th Street, Northwest. The revised design was not considered to be satisfactory and was disapproved. The "transformer-raceway" should be recessed into the wall. Another design requested.
- No. 1630, Residence at 6870 Oregon Avenue, Northwest. Approved.
- No. 1638, Alteration of 739-741 North Capitol Street, Northwest. Approved.

21. RESOLUTION FROM THE AMERICAN INSTITUTE OF ARCHITECTS: The Commission acknowledged with thanks (Exhibit T) a Resolution adopted by the American Institute of Architects, received from Mr. Edmund R. Purves, Executive Director of the American Institute of Architects (Exhibit T-1), with regard to designs for memorials of the American Battle Monuments Commission.

22. MERIDIAN HILL PARK: Mr. Peets, Mr. de Weldon, Mr. Peaslee, and Mr. Caemmerer made an inspection of Meridian Hill Park during the afternoon. The Commission reviewed a Memorandum of the Commission of Fine Arts adopted in 1939, noting that nothing had been done to carry out their recommendations during the intervening years. Now, after 15 years, the Commission was asked to view the shabby and neglected conditions in Meridian Hill Park. Mr. Peaslee prepared a Memorandum (Exhibit U) of the points considered, and they are to receive further consideration at the May meeting of the Commission.

23. NEXT MEETING OF THE COMMISSION OF FINE ARTS: The Commission decided to hold their next meeting in Washington on Thursday, May 6, 1954.

The Commission adjourned at 4:00 p.m.

HISTORY OF LINTON WILSON AS REPORTED BY CHAIRMAN FINLEY

Graduate of Princeton, B. A. and also M. A. in Fine Arts, with specialization in architectural design. This entails a full art history background. He is a Phi Beta Kappa. He has done architectural design work in Scandinavian countries. He did design work for the New York World's Fair. He is a Lieutenant Commander in the United States Navy and has 18 years of service in which he has done a good deal of executive and administrative work. He reads, translates, and speaks fluently French, Spanish, German, Danish, Norwegian, and Italian. He has traveled extensively abroad. He lives in Georgetown on Prospect Avenue with his mother. I think he is unmarried. He is 52 years old.

Mr. Wilson is now with Naval Research and is in the Naval Reserve, working at an office at Ward Circle--at the intersection of Massachusetts and Nebraska Avenues--on some rather important work of the Navy. He has the highest security rating.

Mr. Wilson worked for Voorhees, Walker, Foley and Smith in New York; Mr. Walker highly recommends him.

Mr. Wilson is interested in the position.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 12, 1954

My dear Senator:

I wish to thank you for sending the Commission a copy of S. J. Res. 139 authorizing the Secretary of the Interior to erect a memorial gift of a carillon tower and bells from the people of the Netherlands to the people of the United States. I brought the bill to the attention of the Commission at a meeting held on April 8th, when the members gave careful consideration to the Resolution and asked me to say they would be happy to advise as to the design and location of the proposed gift.

The Commission suggest that Section 2 of the Resolution be amended so as to read "the design and site of such memorial shall be approved by the Secretary of the Interior, the National Capital Planning Commission, and the Commission of Fine Arts, and the United States should be put to no expense for the erection of this memorial."

For the Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley
Chairman

Honorable Hugh Butler
United States Senate
Washington, D. C.

def/b

cc-Mr. Caemmerer

C O P Y

UNITED STATES SENATE
Committee on
Interior and Insular Affairs

April 2, 1954

The Chairman
Commission of Fine Arts
Washington 25, D. C.

My dear Mr. Chairman:

The Senate Committee on Interior and
Insular Affairs is herewith transmitting S. J. Res. 139
for your study and report thereon.

It is the hope of the Committee that
your report may be submitted within thirty days,
or that we be advised if any delay beyond this
time period is necessary.

Sincerely yours,
Sgd.
Hugh Butler
Chairman.

Hugh Butler
nm

S. J. RES. 139

IN THE SENATE OF THE UNITED STATES

MARCH 9 (legislative day, MARCH 1), 1954

MR. BUTLER of Nebraska introduced the following joint resolution; which was read twice and referred to the Committee on Interior and Insular Affairs

JOINT RESOLUTION

Authorizing the Secretary of the Interior to authorize erection of a memorial gift from the people of the Netherlands.

1 *Resolved by the Senate and House of Representatives*
2 *of the United States of America in Congress assembled,*
3 That the Secretary of the Interior is authorized to grant
4 authority to the Government of the Netherlands to erect a
5 memorial carillon tower and install carillon bells on public
6 ground under the administration of the Secretary of the
7 Interior, as a gift to the people of the United States from
8 the people of the Netherlands in gratitude for the generosity
9 of the people of the United States for the aid and assistance
10 rendered to the people of the Netherlands in times of national
11 emergency.

I

1 SEC. 2. The design and site of such memorial shall be
2 approved by the Secretary of the Interior, and the National
3 Capital Planning Commission, and the United States shall
4 be put to no expense in or by the erection of this memorial.

5 SEC. 3. The authority conferred pursuant to this joint
6 resolution shall lapse unless (1) the erection of such me-
7 morial is commenced within five years after the date of the
8 passage of this joint resolution, and (2) prior to its com-
9 mencement funds are certified available in an amount suffi-
10 cient, in the judgment of the Secretary of the Interior, to
11 insure completion of the memorial.

JOINT RESOLUTION

Authorizing the Secretary of the Interior to authorize erection of a memorial gift from the people of the Netherlands.

By Mr. BUTLER of Nebraska

MARCH 9 (Legislative day, MARCH 1), 1954
Read twice and referred to the Committee on Interior
and Insular Affairs

C O P Y

UNITED STATES DEPARTMENT OF THE INTERIOR
Office of the Secretary
Washington 25, D. C.

MARCH 23, 1954

My dear Mr. Finley:

We appreciate your letters of March 11 and March 15 relating to the bill, H. J. Res. 356, introduced by Congressman D'Ewart, which provides that the Secretary of the Interior may authorize the erection of a memorial gift from the people of the Netherlands on public ground under the administration of the Secretary.

The act of May 17, 1910 (36 Stat. 371; 40 U. S. C. 104), creating the Commission of Fine Arts, provides that it shall be "the duty of such Commission to advise upon the location of statues, fountains and monuments in the public squares, streets and parks in the District of Columbia, and upon the selection of models for statues, fountains, and monuments erected under the authority of the United States and upon the selection of artists for the execution of the same." This act also provides that it shall be "the duty of the officers charged by law to determine such questions in each case to call for such advice."

You may be assured that, regardless of whether an express provision is included in H. J. Res. 356, this Department will request the advice of the Commission of Fine Arts concerning this proposed memorial in accordance with the requirements of the 1910 act. We have always valued highly the splendid advice and assistance of the Commission and will continue to do so.

Your interest in the erection of this proposed memorial is appreciated.

Sincerely yours,
Sgd. Orme Lewis
Assistant Secretary of the Interior

Hon. David E. Finley, Chairman
The Commission of Fine Arts
Washington 25, D. C.

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H. J. RES. 356

IN THE HOUSE OF REPRESENTATIVES

JANUARY 20, 1954

Mr. D'Ewart introduced the following joint resolution; which was referred to the Committee on Interior and Insular Affairs

JOINT RESOLUTION

Authorizing the Secretary of the Interior to authorize erection of a memorial gift from the people of the Netherlands.

- 1 *Resolved by the Senate and House of Representatives*
2 *of the United States of America in Congress assembled,*
3 That the Secretary of the Interior is authorized to grant au-
4 thority to the Government of the Netherlands to erect a me-
5 morial carillon tower and install carillon bells on public ground
6 under the administration of the Secretary of the Interior, as a
7 gift to the people of the United States from the people of the
8 Netherlands in gratitude for the generosity of the people of
9 the United States for the aid and assistance rendered to the
10 people of the Netherlands in times of national emergency.
- 11 SEC. 2. The design and site of such memorial shall be

JOINT RESOLUTION

Authorizing the Secretary of the Interior to authorize erection of a memorial gift from the people of the Netherlands.

By Mr. D'EWAART

JANUARY 20, 1954

Referred to the Committee on Interior and Insular Affairs

C O P Y

EXECUTIVE OFFICE OF THE PRESIDENT
Bureau of the Budget
Washington 25, D. C.

April 8, 1954

MEMORANDUM FOR: Mr. H. P. Caemmerer
7000 S. Interior Building

Subject: H. J. Res. 356, "Authorizing the Secretary of the Interior to authorize erection of a memorial gift from the people of the Netherlands."

There is attached for your information a copy of our letter to the Secretary of the Interior.

Attachment:
Copy of letter to Interior
on H. J. Res. 356.

Sgd. R. W. Jones
Assistant Director for
Legislative Reference

My dear Mr. Secretary:

This will acknowledge the receipt of Mr. Lewis' letter of March 23, 1954, transmitting copies of the favorable report that the Department of the Interior proposes to present to the Chairman of the House Committee on Interior and Insular Affairs, with respect to H. J. Res. 356, "Authorizing the Secretary of the Interior to authorize erection of a memorial gift from the people of the Netherlands."

In its present form, the resolution delegates to the Secretary of the Interior the function of authorizing the Government of the Netherlands to erect the memorial. Since the authorization involves relations with another sovereign power, it seems more appropriate for it to be made directly to the Government of the Netherlands. This can be accomplished by an amendment to strike out all of line 3 after the first word, and the first two words of line 4, and inserting after "Netherlands" the words "is authorized" in line 4.

The Commission of Fine Arts has requested that section 2 of the resolution be amended to provide for the Commission's participation in the approval of the site and design. A specific provision of this nature is consistent with the practice followed in measures heretofore enacted for the construction of memorial structures. Therefore, section 2 should be amended by inserting in line 2 following the comma after the words "Secretary of the Interior", the words "the Commission of Fine Arts."

You are advised that there is no objection to the submission of the Department's report if it is changed to suggest the above amendments.

The Honorable

The Secretary of the Interior
Attention: Mr. Elmer F. Bennett
6020 Interior Building

Enclosure: Copy of our letter to
Interior Committee on S. J. Res. 139

Copy for Commission of Fine Arts

Sincerely yours,
Sgd. Roger W. Jones
Assistant Director for
Legislative Reference

EXHIBIT D

REPORT OF THE
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BUREAU OF LANDS

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C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 12, 1954

My dear Senator Jenner:

The Commission of Fine Arts have received from the Committee on Rules and Administration, a copy of the bill S. J. Res. 132 "authorizing the creation of a Federal memorial commission to consider and formulate plans for the construction in the City of Washington, District of Columbia, of an appropriate permanent national memorial to the memory of the great Italian navigator and discoverer of America, Christopher Columbus."

At a meeting of the Commission which was held on April 8th, the members gave careful consideration to the bill and asked me to report on the bill as requested by your Committee.

In the event that the Congress should enact S. J. Res. 132, the Commission of Fine Arts would be happy to render assistance and advice and to give their co-operation in this matter. The Commission, however, asked me to call attention to the fact that there are at present the following memorials to Christopher Columbus, provided by the Government, in the City of Washington.

1. A monument and fountain at Union Station.
2. The Central Bronze Doors of the United States Capitol Building.
3. A statue of Christopher Columbus flanking the south side of the central steps of the United States Capitol Building.
4. A painting entitled "The Landing of Columbus on San Salvador" by Vanderlyn, in the Rotunda of the United States Capitol Building.
5. A section in the frieze of the Rotunda of the United States Capitol Building, illustrating the landing of Columbus on San Salvador.

It is the opinion of the Commission of Fine Arts that, in view of the existing memorials to Christopher Columbus in the National Capital, it would seem the great discoverer is adequately commemorated in the District of Columbia.

For the Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley,
Chairman.

Honorable William E. Jenner
Chairman, Senate Committee
on Rules and Administration
United States Senate
Washington D. C.

EXHIBIT E

THE UNIVERSITY OF CHICAGO
DIVISION OF THE PHYSICAL SCIENCES
DEPARTMENT OF CHEMISTRY

1950-1951

RECEIVED

The following is a list of the names of the students who have been admitted to the Division of the Physical Sciences for the year 1950-1951. The names are listed in alphabetical order of their last names.

It is noted that the number of students admitted to the Division of the Physical Sciences for the year 1950-1951 is 100.

In the year 1950-1951, the Division of the Physical Sciences has received 100 applications for admission. The names of the students who have been admitted to the Division of the Physical Sciences for the year 1950-1951 are listed in alphabetical order of their last names.

1. ALBERT, ROBERT
2. ALLEN, JOHN
3. ANDERSON, ROBERT
4. ARNOLD, JOHN
5. BAKER, JOHN
6. BALDWIN, JOHN
7. BARNES, JOHN
8. BATES, JOHN
9. BROWN, JOHN
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It is noted that the number of students admitted to the Division of the Physical Sciences for the year 1950-1951 is 100.

THE UNIVERSITY OF CHICAGO

DEPARTMENT OF CHEMISTRY
1950-1951

RECEIVED
1950-1951

S. J. RES. 132

IN THE SENATE OF THE UNITED STATES

FEBRUARY 23 (legislative day, FEBRUARY 8), 1954

Mr. Ives (for himself, Mr. BARRETT, Mr. BEALL, Mr. BENNETT, Mr. BURKE, Mr. BUSH, Mr. BUTLER of Nebraska, Mr. BUTLER of Maryland, Mr. BYRD, Mr. CAPEHART, Mr. CARLSON, Mr. CASE, Mr. CHAVEZ, Mr. CLEMENTS, Mr. COOPER, Mr. DIRKSEN, Mr. DOUGLAS, Mr. DUFF, Mr. EASTLAND, Mr. FERGUSON, Mr. FLANDERS, Mr. FREAR, Mr. GEORGE, Mr. GILLETTE, Mr. GREEN, Mr. GRISWOLD, Mr. HENDRICKSON, Mr. HENNINGS, Mr. HOLLAND, Mr. HUMPHREY, Mr. JOHNSON of Colorado, Mr. KEFAUVER, Mr. KENNEDY, Mr. KILGORE, Mr. KUCHEL, Mr. LANGER, Mr. LEHMAN, Mr. LENNON, Mr. MALONE, Mr. MANSFIELD, Mr. MARTIN, Mr. MURRAY, Mr. NEELY, Mr. PASTORE, Mr. PAYNE, Mr. POTTER, Mr. PURTELL, Mr. ROBERTSON, Mr. SALTONSTALL, Mr. SMITH of New Jersey, Mr. STENNIS, Mr. WATKINS, Mr. WELKER, and Mr. WILLIAMS) introduced the following joint resolution; which was read twice and referred to the Committee on Rules and Administration

JOINT RESOLUTION

Authorizing the creation of a Federal memorial commission to consider and formulate plans for the construction in the city of Washington, District of Columbia, of an appropriate permanent national memorial to the memory of the great Italian navigator and discoverer of America, Christopher Columbus.

Whereas there is no appropriate permanent national memorial to Christopher Columbus, in the Nation's Capital that is

2

commensurate to his importance in the history of this country; and

Whereas the American people owe a deep debt of gratitude to Christopher Columbus and should erect an appropriate permanent national memorial which is symbolic of his genius and energy and is a universal and everlasting expression of faith in liberty and the spiritual advancement of humanity; and

Whereas the erection of such a memorial by the American people would express their traditional and everlasting friendship to Italy, the native land of Christopher Columbus: Therefore be it

1 *Resolved by the Senate and House of Representatives*
2 *of the United States of America in Congress assembled,*
3 That there is hereby established a commission, to be known
4 as the "Christopher Columbus Memorial Commission" (here-
5 inafter referred to as the "Commissioner"), for the purpose
6 of considering and formulating plans for the design, con-
7 struction, and location of an appropriate permanent national
8 memorial to Christopher Columbus in the city of Washing-
9 ton, District of Columbia. The Commission shall be com-
10 posed of twelve commissioners appointed as follows: Three
11 persons to be appointed by the President of the United
12 States, three Senators by the President of the Senate, three
13 Members of the House of Representatives by the Speaker
14 of the House of Representatives, and three members of the

1 Christopher Columbus Memorial Foundation, Incorporated,
2 to be selected by such foundation.

3 SEC. 2. The Commission is authorized to—

4 (a) make such expenditures for personal services
5 and otherwise for the purpose of carrying out the pro-
6 visions of this joint resolution as it may deem advisable
7 from funds received for such purpose;

8 (b) accept in its discretion from any source, public
9 or private, money or property to be used in carrying out
10 the provisions of this joint resolution or to be used in
11 connection with the construction or other expenses of
12 such memorial; and

13 (c) avail itself of the assistance and advice of the
14 Commission of Fine Arts, the National Capital Planning
15 Commission, and the National Capital Regional Plan-
16 ning Council, and such Commissions and Council shall,
17 upon request, render such assistance and advice.

18 SEC. 3. The Commission shall as soon as possible, but
19 not later than the termination of the first session of the
20 Eighty-fourth Congress, submit a report to the President of
21 the United States and to Congress of the progress of the
22 work of the Commission, together with its recommenda-
23 tions and suggestions for further congressional action.

JOINT RESOLUTION

Authorizing the creation of a Federal memorial commission to consider and formulate plans for the construction in the city of Washington, District of Columbia, of an appropriate permanent national memorial to the memory of the great Italian navigator and discoverer of America, Christopher Columbus.

By Mr. Ives, Mr. Barrett, Mr. Beall, Mr. Bennett, Mr. Burke, Mr. Bush, Mr. Butler of Nebraska, Mr. Butler of Maryland, Mr. Byrd, Mr. Capenhart, Mr. Carlson, Mr. Case, Mr. Chavez, Mr. Clements, Mr. Cooper, Mr. Dicksen, Mr. Douglas, Mr. Dyer, Mr. Eastland, Mr. Ferguson, Mr. Flanders, Mr. Fiske, Mr. George, Mr. Gillette, Mr. Green, Mr. Groswood, Mr. Hendrickson, Mr. Hennings, Mr. Holland, Mr. Humphrey, Mr. Johnson of Colorado, Mr. Keenaver, Mr. Kennedy, Mr. Kilgore, Mr. Kitchel, Mr. Langer, Mr. Lehman, Mr. Lennox, Mr. Malone, Mr. Mansfield, Mr. Martin, Mr. Murray, Mr. Neely, Mr. Pastore, Mr. Payne, Mr. Potter, Mr. Tamm, Mr. Robertson, Mr. Saltonstall, Mr. Smith of New Jersey, Mr. Stearns, Mr. Watkins, Mr. Weker, and Mr. Williams

FEBRUARY 23 (Legislative day, February 8), 1954
Read twice and referred to the Committee on Rules
and Administration

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 12, 1954

My dear Congressman:

I wish to thank you for your letter of March 31st enclosing copies of H. R. 8086, a bill "to provide for the acceptance on behalf of the United States, as a gift from the Republic of Chile, of a memorial to General Bernardo O'Higgins, and for the erection of such memorial."

The Commission of Fine Arts will be glad to advise concerning the design and location of such a memorial on land owned by the United States in the District of Columbia and to give their co-operation in this matter.

For the Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley,
Chairman.

Honorable Robert D. Harrison
Chairman, Library subcommittee
House of Representatives
Washington, D. C.

def/b

cc-Mr. Caemmerer

THE UNIVERSITY OF CHICAGO
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 540 EAST 57TH STREET
 CHICAGO, ILL. 60637

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H. R. 8086

IN THE HOUSE OF REPRESENTATIVES

FEBRUARY 25, 1954

Mr. MAHON introduced the following bill; which was referred to the Committee on House Administration

A BILL

To provide for the acceptance on behalf of the United States, as a gift from the Republic of Chile, of a memorial to General Bernardo O'Higgins, and for the erection of such memorial.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*
3 That the Secretary of the Interior is authorized and directed
4 to accept on behalf of the United States, as a gift from the
5 Republic of Chile, a statue or other appropriate monument
6 in honor of General Bernardo O'Higgins, soldier, statesman,
7 and liberator of Chile, and, with the advice of the Commission
8 of Fine Arts, to grant to the Republic of Chile permission to
9 erect such statue or monument at a suitable location on land
10 owned by the United States in the District of Columbia.

A BILL

To provide for the acceptance on behalf of the United States, as a gift from the Republic of Chile, of a memorial to General Bernardo O'Higgins, and for the erection of such memorial.

By Mr. MAHON

February 25, 1954

Referred to the Committee on House Administration

1 No part of any expense incurred in connection with the
2 acceptance or erection of such statue or monument shall be
3 borne by the United States.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 9, 1954

Dear Mr. Wirth:

At the meeting of the Commission of Fine Arts which was held yesterday, the members were glad to confer with representatives of the National Park Service regarding the development of the Nevius Tract.

The Commission have studied this question for some time, and have asked Mr. Elbert Peets, the landscape architect member of the Commission, to prepare a memorandum embodying the views of the Commission as they have developed to date.

I promised the representatives of your office to send a copy of this memorandum to you for your use in considering the development of this important tract of land. The Commission would be glad to discuss this matter with you or your representatives at any time, and would like to be helpful in arriving at a satisfactory solution of the problems involved.

Sincerely yours,
Sgd. David E. Finley,
Chairman.

Hon. Conrad L. Wirth, Director
National Park Service
Washington D. C.

def/pav

EXHIBIT G

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C O P Y

Notes on Design Criteria for the Nevius Tract
Prepared by Elbert Peets, Landscape Architect
Member and Received by the Commission of Fine
Arts at the meeting of March 11, 1954

The most obvious aesthetic value of the Nevius Tract is that it is part of Arlington Hill, the impressive wooded background of the Mall. The Tract forms a particularly important part of that landscape, as it is now the northern-most part of the Hill in public ownership.

The line of the Mall axis, extended, runs through the Nevius Tract. But an observer stationed west of the Lincoln Memorial, as for instance near the Watergate, rarely directs his vision along the true line of the axis. The axis crosses the river at an angle, but the observer tends to look straight across. He accepts the Memorial Bridge as carrying the monumental feeling of the Mall across the Potomac to the Arlington Cemetery and the Lee Mansion and thence down the river. He has no sense of anything lacking in the plan on account of the absence of any physical marker of the axis on the other side. His mind is wholly absorbed in the beauty of the Bridge and the powerful spacial flow of the river.

Yet it is now seriously proposed to build on the Nevius Tract a new formal group of structures designed around an extension of the Mall axis.

The proposal indicates a misunderstanding of the purposes and technique of axiated planning. The crude centering of structures on a straight line has no aesthetic virtue. It is the design of the space in which the monuments stand, or of the subsidiary spaces connecting the structures, that gives the composition unity and rhythm. The lateral walls formed of buildings or trees, and the parallel lines of the ground pattern, perform the vital function of carrying scale from one structure to another. Serving as measuring-sticks, these supporting features help us in perceiving

the size of the monumental structures and the extent of the spaces between them. Without this framework of perspectives we would lose the repose that comes with certainty of size and position. Without it, too, axiation is pointless and other means should be used to demonstrate size and relative location.

Further, and no matter how the plan may be organized, a monumental composition must have an emotional content. And that content cannot come from an inscription or from some guidebook story; it must be an irresistible flood of feeling from the buildings and open spaces themselves. The emotional expression of the monuments must become a harmony of feeling just as the structures form an architectural unity.

An annex to the Mall, separated from it by a mile of water and traffic interchanges, could not possibly have anything in common with the Mall, either architecturally or in sentiment. It would be a separate thing and had much better be built in some place where it would not be a parasite on the perfection and completeness of the Mall as we know it.

The irrationality of extending the Mall axis is demonstrated by the fact that views of the Mall buildings, as seen from the Nevius Tract at points near the axis line, are not beautiful and produce no feeling of continuity with the Mall. They are, indeed, confusing and unsightly, due to the absence of any perspective lines or other aids by which the spacing of the Lincoln Memorial, the Washington Monument and the Capitol can be perceived.

In such views the Capitol dome is partly or quite hidden by the Monument and the lower part of the Monument is hidden by the Memorial; in some light conditions the Monument has the awkward appearance of being a part of the Memorial. From other points in the Tract when the sunlight is bright the little dome atop the Library of Congress seems to float grotesquely above the Memorial. It should be remembered, too, that in the

the fact of the fundamental difference in the nature of the two
types of the human mind, it is not surprising that the two
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development.

Nevius view one sees the rear of the Lincoln Memorial. It is an impressive and beautiful mass but it neither expresses strong axiation nor welcomes crowds of people, as does the front of the building. The west side of the Memorial is the end of the Mall.

Since the primary value or function of the Tract is that of strengthening the forest background of the Mall, every effort should be made, by grading and planting, to foster tree growth. This applies especially to the west boundary, where apartment houses have been and will be built. This does not mean, of course, that open areas cannot desirably be maintained at appropriate points between tree masses and on the lower slopes.

The Tract also presents an unusual opportunity in landscape architecture, that of making full use of the fine views the site affords--views of the river and city and especially the off-axis views of the Mall structures. There could be walks at lower and higher levels, the best vistas being emphasized in various ways, with possibly an outlook tower placed among the trees and rising to their tops. These should soon make it a popular place of tourist pilgrimages.

Any buildings that may be located on the site should preferably be kept low, dark in color, and broken in mass.

The question may be raised as to whether the Marine Memorial, which has been allocated a site on the Nevius Tract, will meet the design criteria suggested above. On this point it should be noted that the Memorial, in all long views, will always be seen against trees. It should also be noted that the pedestal will be of black stone, that the bronze will be neutral in color and will be broken up into relatively small masses. If the planting is done in a way that harmonizes with the mixed forest growth that covers Arlington Hill, the Marine Memorial should not unduly detach itself from

the predominatingly wooded area that forms such a perfect background for the Lincoln Memorial and the Mall. That is the basic design criterion proposed in this study.

8 April 1954

National Capital Parks Projects

Chairman Finley: Gentlemen, will you start on whatever the subject is this morning that we should discuss first? Is it the temporary war buildings?

Mr. Sager: We do not know exactly what is to be discussed. As I told Mr. Caemmerer, I am not sure why we are here except I understood that Mr. Thompson was invited to come today and was unable to, and he sent us instead.

I learned from Mr. Thompson that the following things would be discussed: one was the proposal to change the location of the Joan of Arc statue in Meridian Hill. And second, the Japanese lantern which was located beside the Tidal Basin among the cherry trees.

Mr. Haussmann: Those were the only two I had information about. We are not "presenting" anything.

Chairman Finley: You came just to discuss matters with us?

Mr. Sager: Yes, The bells, a gift from the Netherlands Government, have arrived and are being erected at their temporary location.

Mr. Haussmann: Yes, they are.

Chairman Finley: Let us discuss the present situation about the carillon. They have arrived, and what is the plan for the temporary tower that is going to be erected in Potomac Park?

Mr. Haussmann: The temporary tower is being erected. It is a little over half finished, I think. It is at the lower end of West Potomac Park, a few hundred feet above the tidal inlet bridge, half way between the roadways. It is being erected by men who were sent over from Holland under the auspices of the Netherlands embassy. They should be finished late in the month. It will be "presented", (I think the word is) on the fifth of May. This is, of course, merely a temporary location.

Chairman Finley: The Netherlands Government is going to defray the expenses of the permanent tower when that is erected, or do you know?

Mr. Haussmann: That is our understanding.

Chairman Finley: We have never been quite clear about that.

Mr. Haussmann: We have not been quite clear about it, either. Apparently it depends on their ability to collect funds. We understood from the latest information that the Government itself had agreed to defray half of the expenses if the other half could be raised by the people in their country. We have heard



that half of that half had been promised so that there would remain only one quarter to be collected. However, the understanding is that all of the expenses will be met by the Dutch Government. That is, for at least the tower itself. That understanding has not been extended to any setting.

Chairman Finley: They would expect us to provide the setting?

Mr. Haussmann: I think so. There has been no correspondence and no discussion on that part of it.

Chairman Finley: I assume that if they are presenting the Government with a gift of that kind we would certainly provide the setting.

Mr. Haussmann: The least we can do is provide a setting for it; that is correct, sir.

Chairman Finley: Is the design of the tower ready? Before they start raising money, they must have some design on which to base the cost?

Mr. Haussmann: I am afraid that is probably not the case. We have never heard that they have developed any design. We have urged them to the best of our ability, (and one can be awfully tactless, so that we must be most careful about it), to arrange for the design of the tower and we suggested that it should be the result of a competition among Dutch architects of ability.

Chairman Finley: Invited competition?

Mr. Haussmann: Invited competition.

Chairman Finley: Is there any other dimension settled as to how high the tower should be and so on because that would affect the site.

Mr. Haussmann: It would affect the site. There is apparently some difference of opinion among Dutch authorities on carillon tower design as to precisely how high such a tower should be. I have considerable information on it in my files and of course I was there in 1952 and discussed it with many of the people there. An optimum dimension of around 140 to 150 feet for the height has been suggested by several of their authorities on design and accoustics.

Chairman Finley; Something, then, between 100 and 150 feet, probably?

Mr. Haussmann: Yes, I think it would be neither less than the one nor more than the other.

Mr. Peets: That is considerably less than Dean Hudnut thought should be necessary. He thought of 200 being the right height.

Mr. Haussmann: Apparently not; the highest figure I have heard was 150.

Mr. Feets: That is much better, easier to do.

Chairman Finley: What ideas have been proposed to the site? Permanent site, of course. The one down here in Potomac Park would be only very temporary. I should think no one would hear it except people in motor cars parked there in the afternoon. There are no people living near enough to hear it there, are there?

Mr. Haussmann: No; apparently the best place in which to hear a carillon is about 250 feet from the base. The sound descends in a parabolic arc. It does not spread outward and upwards. It tends to drop. We inquired about sites which were suggested. The site in which the Dutch Government is interested to the virtual exclusion of all others is the Nevius Tract. They have been interested in that for at least two years, since the spring of 1952 when they first heard of it through their then cultural attache, a gentleman who is no longer with them.

Chairman Finley: What is their reason for preferring That?

Mr. Haussmann: I would say that their primary reason for preferring the site was because they consider it to be an extremely strategic location, being an extension of the Mall axis. That was a thing which they apparently discovered for themselves from an analysis of plans and maps of the city.

Chairman Finley: You mean they would like the carillon to stand up above the sky line so that it would be seen on the axis above the Lincoln Memorial?

Mr. Haussmann: I cannot answer that, really. I think it is largely the fact that the site itself, being on that extension, is a very strategic and important location and they like the feeling of the association of what they are doing with such an important location. Any other site we might suggest would not equal that one in importance as an element of a city plan; for instance. While we have not had detailed discussion with them on this point, (no detailed discussion -- we have discussed it frequently in general terms), I am assuming from what I have heard and discussed with them myself, that that is their primary reason.

Chairman Finley: Are you familiar with this bill that was introduced in Congress? What is the number -- 139?

Mr. Haussmann: Yes.

Chairman Finley: Have you got a copy of it? Were you consulted about this bill before it was introduced?

Mr. Haussmann: Were we?

Chairman Finley: Was the Capital Parks consulted about the bill? Does this reflect your ideas as to the location of it or was there some particular

site in mind? It just said that the Secretary of the Interior is authorized to grant authority to the government of the Netherlands to erect a memorial carillon tower and install carillon bells on public ground under the administration of the Secretary of the Interior as a gift to the people of the United States. That would mean erected on any land under the jurisdiction of the Secretary.

Mr. Haussmann: By those terms, it would. The site to which we have given the most consideration is the one we have just been discussing.

Chairman Finley: I should not ask this question, perhaps, but do you have the Nevius Tract which is now under the public domain and under the administration of the Secretary of the Interior?

Mr. Haussmann: Yes.

Chairman Finley: There was some talk about incorporating that in Arlington Cemetery under the Secretary of the Interior.

Mr. Haussman: No. The property was transferred to us some time ago. It has been about --

Mr. Sager: The Nevius Tract was about a year. Well, it was the last official act of Mr. Truman, I believe. Is that not true?

Chairman Finley: Of course, we are very happy to have it under anyone's administration in the government because we have been struggling for years to get this Nevius Tract in safe hands so it would not be developed commercially to the detriment of the axis of the mall and general appearance of the city.

Mr. Haussmann: In fact, I think you will find that in the correspondence which dealt with the transfer of the property to us the probability or at least the possibility of the location of this carillon tower was an element in the decision.

Chairman Finley: I don't know about that.

Mr. Feets: Mr. Chairman, I would like to ask whether there were any studies made as to the type of environment, the type of location desirable. For instance, whether it be outlined and surrounded by open space with facilities for parking and that sort of thing so that people coming by car would see it, or whether it would be better to have it in a populated area so that many people could walk or listen, and that sort of thing. Was that analyzed?

Mr. Haussmann: Yes, it was analyzed and the recommendations on our part and on the part of the Dutch (considering American conditions as opposed to their own), is that it should be, as you first stated it, in an open area surrounded by land and with adequate space for parking; and that it should not be located in our country as it is generally in their own, that is, in the very center of things.



Mr. Feets: Is there any document on that? Any record of the reasoning that they went through -- or probably it just developed in discussion?

Mr. Haussmann: I should say it just developed in discussion and there is no written record of that that I know of. But I have taken part in many of these discussions and I know that that is the general feeling as to its location.

Chairman Finley:= Have you got a general plan that has been worked out as to the development of the Nevius Tract? What you would like to see done with it?

Mr. Haussmann: Only that very much discussed one -- which I think you gentlemen have seen prior to this.

Chairman Finley: The one that you brought to the Commission that had the location of the Marine Memorial?

Mr. Haussmann: Yes, the Marine Memorial.

Chairman Finley: Two other memorials on that tract?

Mr. Haussmann: We felt we were faced with the necessity of planning for the eventual construction of three elements of a somewhat disparate nature and that plan was made in an attempt to indicate how the three could be disposed on the property with some sense of relationship among them. As I think Mr. Thompson explained, it is not, and I think I can say this, any detailed conception of how we propose the tract be ultimately developed but merely an indication of the fact that it could be developed.

Chairman Finley: What we are interested in is to find out your ideas and to formulate our own for the ultimate development of this tract in its relation^{1/2} to the Mall and as being on the axis of the Mall.

Mr. Haussmann: Yes.

Chairman Finley: I would say just offhand my own idea is that it should not be developed in such a way that any architectural construction on the tract would stand up and demand attention too strongly as one looked at it from the Lincoln Memorial and the section along the Mall. It is a question of how the Nevius Tract could be, should be developed, whether it should be low-lying monuments or what-not that would fit into the landscape, but not distract one's attention from the Lincoln Memorial or the Mall.

Mr. Haussmann: We have had some discussion on this. Mr. Sager may correct me -- I may not be repeating our views quite accurately but I will try to do it -- it was in line with that very thinking that the carillon if located on the Nevius Tract should be located as so far as possible off the major axis on the left, and that any construction which was on the axis (there will need to be, probably, some, if not architectural, at least architectonic feeling there) should not be dominant. That, I think, is about as far as we have gone. We have often thought this, and discussed it verbally, that if the bill for the



construction of a memorial to the Five Freedoms or something of that nature is passed, the development of the tract to include it and the Marine Memorial which must be taken into consideration and the carillon which we feel must be taken into consideration, should be made the subject of an architectural competition of a very high order, and in the program for that competition some such guide posts should be laid down as those which we are discussing now. This should be done so that the design which might be approved as a result of such competition could be acceptable and so that no design which would be submitted as a result of such a competition would be unacceptable. We felt that the construction, whatever it be, in the center should be extremely low, and that ~~this~~ this should be established as one of the elements of the competition. I think that is as far as we have thought this out, is that not right?

Mr. Sager: Yes, I think that is true.

Chairman Finley: We have given some thought to it and I think probably we will get our ideas formulated at some time and it might be helpful in the whole situation if we would do that. And give you our ideas and get you to give us yours in return as to the fundamental development of the Nevius Tract. Don't you think so, Elbert? I know you have ideas about it yourself. You have discussed them with the Commission and we have even had a memorandum on it.

Mr. Feets: That memorandum or little essay on the subject that I read at the last meeting and which was approved by the members of the Commission, attempted to express our feelings on the subject with reference to the Nevius Tract as of that time. I think that a copy of that might very well go to Mr. Thompson.

Chairman Finley: We might send a copy to you.

Mr. Haussmann: It would be helpful.

Chairman Finley: It might be helpful to your thinking, too. So far as the only memorial that is located at present, the Marine Memorial, that is off the axis, am I right?

Mr. de Weldon: Yes.

Chairman Finley: And not too high so it is not visible on the skyline from the Lincoln Memorial, looking beyond the Lincoln Memorial. Just for our own information, suppose the carillon were located on that tract. Would it be low enough below the top of the hill so that the tower would not stand up above the sky line; could that be done?

Mr. Haussmann: Yes, I suppose it could. That would be a matter of studying visual angles. It could be easily run by running a long profile and locating the tower in such a way that it did not rise above the top of the hill.

Chairman Finley: What is the top elevation there?

Mr. de Weldon: 175 feet.



Chairman Finley: So that if the carillon were lower than, not over 150, it could be located. What I should hate to see would be anything sticking up above the sky line that could be seen from the memorial.

Mr. Haussmann: I think we should dislike that as much as you.

Mr. de Weldon: I have a relief map over there. The highest point is 175 feet.

Mr. Peets: That, of course, is the ground elevation.

Mr. de Weldon: Beyond the Nevius Tract.

Mr. Peets: And also, of course, there are buildings here.

Chairman Finley: The Lincoln Memorial is here.

Mr. de Weldon: This is the axis.

Mr. Haussmann: We also propose to shave off some of the top of this hill.

Mr. Belluschi: What is the scale of that model?

Mr. de Weldon: Fifty feet to an inch.

Mr. Belluschi: How long is that pencil?

Mr. Peets: It is hard to judge vertical dimensions. A 150-foot tower would be 75 feet above this, Am I right? If it is 150 feet, this is elevation 100, this is elevation 175. It would be 75 feet, the tower would go up 75 feet above the ground elevation here.

Mr. Haussmann: The ground level.

Mr. Peets: The trees are about 70 feet. There are some very high oaks over there; but they may all be cut down.

Mr. Haussmann: Yes. They cut down some big trees across Meade Street when these apartments were built. I would think that in the winter and at other times of the year the tower would be seen against the sky at 150 feet.

Chairman Finley: Even if it were in this part?

Mr. Peets: Yes.

Chairman Finley: I think that is the kind of thing to study.

Mr. Haussmann: It is a thing for some study, certainly.

Mr. Peets: It is a very complex and difficult problem.



Chairman Finley: We might all give some thought to that and we will after you have formulated that memorandum carefully. We will send you a copy of it.

Mr. Haussmann: Thank you.

Mr. Feets: Could we ask whether there is detailed information about the Freedom Shrine? I was out of town at the time they had that meeting and could not attend Admiral Bradley's organization, if that is what you call it.

Mr. Sager: I did not attend that. I knew there was such a meeting.

Mr. Feets: Have you seen the pictures?

Mr. Haussmann: Yes

Mr. Sager: I have not not.

Mr. Haussmann: It is enormous.

Mr. Feets: Do you know who is the artist?

Mr. Haussmann: It is an enormous blob.

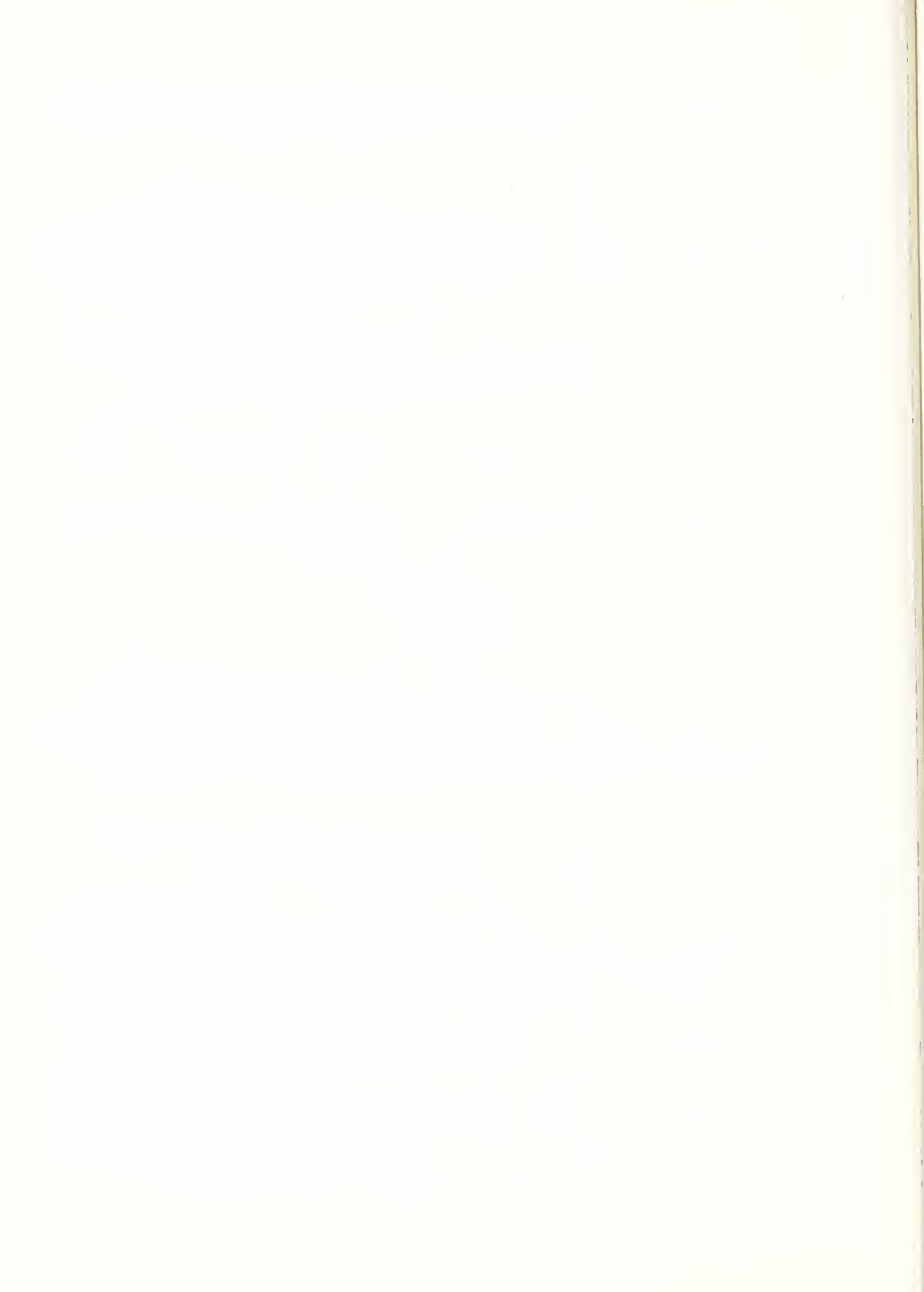
Mr. Belluschi: A good word for it.

Mr. Feets: We are brothers at heart at that point right there. It is odd that a thing like that can get started. It is something that should be started only by the public. A few individuals should not get together and have a plan of that sort made and set out to sell it to the public. The original impetus should come from the public in some fashion.

Mr. Belluschi: Those are the public; those people are the public.

Chairman Finley: Should we discuss Meridian Hill Park?

Mr. Sager: Before we leave the subject, I would like to mention my own personal views about the axial relation of the Nevius Tract. We have heard a great deal about it and in actuality the very high cost of the land was due to the fact that it is on the axis of the Mall. Yet, personally, I do not get the feeling that that relationship is important and indeed where can you get that axial feeling? The only place you might get that axial feeling would be from the west side of the Lincoln Memorial and then you have nothing to aim at. Your attention is drawn right across the bridge to the Lee Mansion. Most people, until they study the plan of Washington, believe that the bridge is on axis with the Mall. I am sure all visitors do because they lose their bearings when they go around a circle, as we all know. I personally feel that the axial relationship of the Nevius Tract has been very much overemphasized. When on the Nevius Tract there is no feeling of axial relationship to the Mall, because you are so far away from it. That is my personal view about it. I wondered if anybody else had that same feeling?



Mr. Peets: May we reveal that you will find some of the same attitude expressed in this memorandum.

Chairman Finley: Our great concern is not to have some commercial development with lights and things over there that would give a very busy look to the tract and destroy the peace and quiet of the whole neighborhood.

Mr. Belluschi: I think the important thing - I do not know whether that was in your memorandum: I do not remember -- but the scale of that hill may be destroyed by a very large piece, whether monument, building, or what, so that all of a sudden from a very beautiful background it becomes, especially if the scale is wrong, something that jumps and tries to compete with the Mall. That is the great danger.

Mr. Sager: = The scale would be the important thing, whether it is on the axis or not.

Mr. Belluschi: That is right; that is true; but the accident makes it a little more obvious.

Chairman Finley: The hardest thing we have to do is keep the framework of green, the framework of trees and parks around the central area so that you do not look out from the area into some commercial development that immediately changes the character of the whole view, and that was true of Roosevelt Island. That is why so many people felt so strongly about Roosevelt Island. They did not want gas tanks on there, and so on. Well then, is there anything further?

Mr. Sager: That is all. I got that out of my system.

Chairman Finley: Suppose we discuss Meridian Hill Park if anybody has any ideas about it. There was a question of moving Joan of Arc.

Mr. Peets: As I understand it, that suggestion was raised by Horace Peaslee. He is agitated about it and we agree perfectly well that Jean D'Arc is too small for the location, too small from the ideal point of view. But there has not been any official action to make a change, so that it is difficult for me to see just how it can come before us. It is possible that we ought to make a study of the entire park and make a number of recommendations as the Commission of 15 or 20 years ago did, but I would hardly classify that as immediate although the statue is small and perhaps not ideally located. It is a likeable statue. It is a charming little piece of sculpture and I think from the views at the north end of the Mall looking down there and seeing it against the open space, it is charming and you could even add scale from that point of view, although it is not in scale from the view down in the lower level -- don't you think so? Some such position.

Mr. Sager: I would have to look at it with that in mind. I never got that reaction. I do like the statue, though. I thought it rather well placed.



Chairman Finley: We have been waiting for good weather to look at it.

Mr. Haussmann: Today is a beautiful day.

Chairman Finley: We will try to do it this afternoon, so suppose we let that matter rest until another meeting.

Mr. Haussmann: I wonder if I may hold that up just a second? Could this be off the record?

(discussion off the record)

Chairman Finley: We will see whether or not we have any ideas after we visit it today. Did you want to ask any questions about the removal of the temporary war buildings? I might say that we are delighted that they are getting rid of one building there by the White House. That is going to improve this whole area very much. I think the thing that would give me greatest pleasure now is to see those little buildings on Pennsylvania Avenue removed. What would be the prospect for that?

Mr. Sager: Downtown?

Chairman Finley: At 14th and Pennsylvania Avenue

Mr. Sager: Oh, yes.

Chairman Finley: They do not serve a useful purpose so far as I can see because they house a heterogeneous collection of agencies; yet they are given that very important site there at the head of Pennsylvania Avenue.

Mr. Sager: That is just too bad.

Chairman Finley: Is there anything we can do to give you support for tearing down those two buildings? We have, of course, passed generally a resolution in the report to the President, recommending that all temporary buildings be demolished as rapidly as it could be done. Under all the circumstances.

Mr. Haussmann: Do you know a good newspaper reporter who could make a "cause celebre" out of it? That appears to be the only way to get action.

Mr. Sager: One at a time.

Chairman Finley: The only thing that reaches the ears of politicians.

Mr. Sager: The Star ran this very fine series of photographs, How to Ruin Washington, by temporary buildings. You remember those? I assume you are familiar with Representative Broyhill's bill to set up a commission to study the temporary buildings problem. Are you familiar with that?

Chairman Finley: Congressional Commission?

Mr. Sager: Yes.

Chairman Finley: No, I don't think I am. Is there a bill introduced?

Mr. Sager: I do not know the number of it now.

Mr. Caemmerer: We have a copy, yes. It would mean a long delay again. I think this means concentrated effort on one building. For instance, Civil Service Commission vacated a line of buildings, a series of rooms probably a block long along Independence Avenue at Sixth. Now, assuming, and that is the question we wanted to ask you, whether you know of any vacant buildings that are on your park land because the complaint has been by PBA that they could not vacate any buildings such as the one opposite the Willard. We know that is half full of trash. We investigated it. Now, why can't they just vacate that building, take the trash out and, say, put it on Independence Avenue. It does not make sense. Their arguments are just weak. But you would never get a commission to okay taking everything down. PBA would fight that. But to get one building, one by one, like they are taking that down near the State-War-Navy Building -- by the way, Mr. Finley, shouldn't the First Division matter be taken up at our next meeting, the First Division Memorial?

Chairman Finley: About the design of the Memorial?

Mr. Caemmerer: The American Legion wants to plan for dedication in August. They will have a big convention here.

Chairman Finley: Certainly it ought to be brought up.

Mr. Caemmerer: I can write to Colonel Hugert. That is the only way to get those things done.

Mr. de Weldon: The buildings which are going across the Mall, they should be taken down -- temporary buildings. When you look from the Lincoln Memorial towards the Washington Monument there is a group of buildings going right across.

Mr. Haussmann: 17th Street.

Chairman Finley: They are very offensive.

Mr. de Weldon: Very offensive.

Mr. Haussmann: They are all offensive.

Chairman Finley: But you might concentrate on those little buildings at Pennsylvania Avenue and 14th Street. I know you have the support of our office in getting that done and it takes Public Buildings to move the people out to move to some other building. Would you have any vacant buildings we could point to?

Mr. Haussmann: That we would not know of now.

Mr. Sager: When they become vacant, someone else has moved in before we hear about it. As you know, this temporary building proposition is constantly with us. I have on my desk right now a request from the Central Intelligence for permission to erect a 10 foot fence with three strands of barbed wire on top, around all of the buildings in West Potomac Park, now that the Central Intelligence Agency has finally occupied them all. They started with one little building -- and we gave them permission to put a fence around it some years ago; and now they occupy all four of the buildings. Every time they take over another building considerable money must be expended for rehabilitation, air conditioning, etc.

Chairman Finley: Is there any building they could move to in private hands which they could rent?

Mr. Sager: I would not know because we are not in that business. If I were hired by real estate people to go out and hunt, I could probably find some such buildings. It is well known that the cost per square foot of maintaining a temporary building is exceedingly high. It is not good business. It is just wasteful.

Mr. Belluschi: Even if you lose, isn't that worth making a little bit of a fight and stand up and at least you are on record on certain things.

Mr. Sager: We will eventually give them a permit and state that this permit in no-wise changes or alters our understanding that the buildings are supposed to be removed. They know that we cannot kick anybody out in the street.

Chairman Finley: You have to extend the period?

Mr. Sager: Yes.

Chairman Finley: Why don't you do it for six months or twelve months at the most?

Mr. Sager: It would just take more letters.

Chairman Finley: Make a strong case as to the high cost of maintaining the temporary building, the fact they have asked to increase extensions and they are putting in these expensive installations which should go into a permanent building and say that you therefore feel it is uneconomical, unwise from every point of view, and within the next twelve months make arrangements to either lease or get space in some other building.

Mr. Belluschi: Would it be out of place for the Fine Arts Commission-I know their position is a little tight -- they cannot make a fuss -- but could we make a statement to the newspapers saying, after all, they all have this pride in Washington and we are supposed to be the watchdogs for it -- it seems to me that if we know now that there is a complete disregard of the wishes and in the long-range interests of the city, would it



be out of place for us to give a statement to the paper that would be published, or a letter to someone that could be published and then make some contact with the press to see if they would support this. There is no selfish interest on anybody's part and therefore it might catch.

Chairman Finley: We might discuss it but I never thought it wise for the Commission of Fine Arts to be giving manifestos to the papers, just shooting into the air rather than take it up with some official agency that has authority such as the Public Buildings.

Mr. Belluschi: We are not shooting wide. We are shooting at the target and the target is very definite, that they are supposed to have been out of there and they seem to pay no attention to us because there is no public support. The public support is not there because nobody knows about it. They all think it, perhaps, but that would be a perfect case where there would be something useful, some good done by the Commission of Fine Arts.

Chairman Finley: You have not been in town, but I remember at the time the Commission of Fine Arts report to the President was published last year, the Star ran a series of editorials and stories and particularly relating to the demolition of temporary buildings. And then recently we have had this campaign, too. I think the public is aware of it.

Mr. Belluschi: It takes, evidently --

Chairman Finley: It takes pressure from some place such as Congress to authorize demolishing of some particular building. Is that not about the way it would be?

Mr. Haussmann: I think so.

Chairman Finley: If a Congressman introduced a bill to demolish those CIA buildings in West Potomac Park at a certain time, that would force some action on the part of Public Buildings Administration.

Mr. Haussmann: Yes.

Chairman Finley: To provide space.

Mr. Haussmann: Would give something to go on.

Mr. Peets: Basically, it is financial. The problem is not to get those buildings torn down; the problem is to get other space. At the present time, the Administration is having a campaign to do away with rented space. For instance, down in the Washington Building near the Treasury. They had several stories or floors there that were occupied by the Treasury offices. Those have all been taken down and returned to private use so that it would not be necessary for the Government to pay rent on that privately owned property. And about three years ago when the General Services Administration was trying to accumulate space for anticipated needs of the Korean War, they took over two large apartment houses near Massachusetts Avenue and Scott Circle. They had entered into the operation of making offices out of



these apartment houses then just in construction and there was such unfavorable discussion of it that Congress intervened and stopped it, and at some money loss the General Services had to restore them to private occupancy. That kind of thing will occur constantly if you try to use new space in order to destroy the temporary building.

Mr. Belluschi: That is a question of approach. The point is, the cost of maintaining the temporary buildings is high; it could be emphasized. And as a long-range economy move, to move to some quarters where the continuous drain by maintenance would not be present. I feel if we sit here and take the thing for granted there will never be, perhaps nothing will come of it but also I am against sitting back passively and let the thing go when we believe there is a chance at least to keep the thing running and perhaps one building at a time but be active and not say nothing can be done. Let us not do it.

Mr. Haussmann: They apparently respond only to considerable concentrated pressure as in the case of this building on 17th Street. So that pressure has to be kept up.

Mr. Belluschi: Has to be kept up. You cannot let it lapse and take a pessimistic attitude. If we are, even if we are, we should say it could be done. It may be ten years but I think it is a duty to follow up.

Mr. Haussmann: Many of us feel that a solution will be possible but they won't take any steps to find one unless they are forced into it.

Chairman Finley: Certainly, wouldn't it be wise to write a letter and say to Mr. Mansure, Public Buildings Administration, that we are very happy to see the building at last going down near the White House and that is there any reason why the two little buildings on Pennsylvania Avenue could not now be vacated? There are not any important agencies there requiring that space and could not those be torn down, make a drive on those buildings? I think the Commission could write such a letter.

Mr. Belluschi: Without sticking your neck out.

Mr. Haussmann: Not very far, anyway.

Chairman Finley: Not very far. Then we will think of that. Is there anything more that you wanted to talk about?

Mr. Sager: I would like to say this one thing, that I think you should study Mr. Broyhill's bill. It is the first concrete official thing that has been done. And with deletion of a few words, "within the District of Columbia", the Washington Chapter of the American Society of Landscape Architects is going to endorse the bill and try to push it.

Chairman Finley: At least we could support the Broyhill bill.

Mr. Sager: You could support that bill, I am sure, because it calls for a commission to decide what is the best thing to be done.

Chairman Finley: Have you a copy of the bill here?

Mr. Caemmerer: Yes.

Chairman Finley: Has it been referred to us?

Mr. Caemmerer: No.

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C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 9, 1954

My dear Mr. Broyhill:

At a meeting of the Commission of Fine Arts which was held yesterday, the members gave careful consideration to H. R. 8192, a bill "To establish a Commission to prepare a plan for the removal of temporary Government buildings in the District of Columbia, for the accommodation in other buildings of the personnel employed in such temporary buildings, and for other purposes.

The Commission were delighted to know of this bill, as they feel very strongly that plans should be made for the removal of temporary buildings at the earliest possible date. They will be glad to be represented on the Commission, as you have proposed in your bill, and to be of any assistance they can in this matter.

For The Commission of Fine Arts:

Sincerely yours
Sgd. David E. Finley,
Chairman.

Hon. Joel T. Broyhill
House of Representatives
Washington 25, D. C.

cc: Mr. Caemmerer
def/pav

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H. R. 8192

IN THE HOUSE OF REPRESENTATIVES

MARCH 3, 1954

Mr. BROYHILL introduced the following bill; which was referred to the Committee on Public Works

A BILL

To establish a Commission to prepare a plan for the removal of temporary Government buildings in the District of Columbia, for the accommodation in other buildings of the personnel employed in such temporary buildings, and for other purposes.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*
3 That there is hereby established a Commission to be known
4 as the "Commission for the Removal of Temporary Gov-
5 ernment Buildings in the District of Columbia" (herein-
6 after referred to as the "Commission"). The Commission
7 shall be composed of seven Commissioners as follows: the
8 Director of the Bureau of the Budget, the Administrator of

1 General Services, and five Commissioners to be appointed by
2 the President—one from among the members of the National
3 Capital Planning Commission, one from among the mem-
4 bers of the Commission of Fine Arts, and three from private
5 life.

6 SEC. 2. (a) Any vacancy in the Commission shall not
7 affect its powers, but shall be filled in the same manner in
8 which the original appointment was made.

9 (b) The President shall designate one of the Commis-
10 sioners as chairman.

11 (c) A majority of the members of the Commission shall
12 constitute a quorum.

13 (d) The Commissioners shall serve without compensa-
14 tion as such, but they shall be reimbursed, upon vouchers
15 signed by the Chairman, for necessary expenses incurred
16 by them in the performance of the functions vested in them
17 by this Act.

18 SEC. 3. The Commission is authorized, without regard
19 to the civil-service laws or the Classification Act of 1949,
20 as amended, to appoint and prescribe the duties, and fix
21 the compensation, of such employees as may be necessary
22 for the execution of its functions.

23 SEC. 4. (a) The Commission shall prepare a plan (1)
24 for the orderly removal of the temporary buildings erected
25 in the District of Columbia by the United States since the

1 beginning of World War I, and (2) for the accommodation
2 of the personnel occupying such temporary buildings in one
3 or more buildings to be constructed or leased in the District
4 of Columbia by the United States. In order to promote
5 economy and efficiency in Government and to protect the
6 national security, such plan shall provide for the construc-
7 tion or leasing of the minimum number of buildings neces-
8 sary to accommodate such personnel and for the equipment
9 of each such building with shelters designed to protect both
10 personnel and Government documents in the event of an
11 enemy attack with atomic or hydrogen bombs. An estimate
12 of the cost of such plan shall be included therein.

13 (b) The Commission shall submit a report containing
14 its plan to the President not later than December 31, 1954.

15 (c) The Commission shall cease to exist on the thirtieth
16 day following the date of submission of such report.

17 SEC. 5. There are hereby authorized to be appropriated
18 such sums as may be necessary to carry out the provisions
19 of this Act.

A BILL

To establish a Commission to prepare a plan for the removal of temporary Government buildings in the District of Columbia, for the accommodation in other buildings of the personnel employed in such temporary buildings, and for other purposes.

By Mr. BROTHMAN

MARCH 3, 1954

Referred to the Committee on Public Works

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 16, 1954

Dear Mr. Mansure:

As you know, the Commission of Fine Arts, at the direction of the President, have made a survey of the art activities of the Federal Government and have incorporated their recommendations in a report submitted to the President in 1953.

During the course of the survey the Commission conferred with representatives of the General Services Administration with reference to the policy to be followed by the Commission and the General Services Administration in the design and decoration of Federal buildings under the jurisdiction of your office. The members of the Commission have asked me to write you and state our understanding of the procedure now being followed, and to say that we would be glad to have your own views on this subject.

The General Services Administration consults with the Commission with reference to the design and decoration of public buildings in the Metropolitan Washington area. It also consults with the Commission with reference to the sculptural and mural decoration of buildings in other parts of the country. In the erection of buildings outside of Washington, the Public Buildings Service selects the architect and awards the contract. The architect selected submits to the Public Buildings Service the names of painters and sculptors for the decoration of the building, in the event the building is to receive such decoration. The Public Buildings Service, in turn, sends the names of the artists to the Commission of Fine Arts for our recommendation as to their qualifications. If, in the opinion of the Commission the artist recommended is not qualified, the Commission makes other recommendations. The same procedure is followed in the choice of an artist by the Public Buildings Service for the decoration of buildings in or outside of Washington when the Supervising Architect designs the building or becomes the Contracting agent for the Federal Government. It is our understanding that in such a case the Public Buildings Service makes its initial recommendations for artists from a list of names furnished by museums and other art organizations throughout the country.

The Commission is always prepared to advise as to the qualifications of the architects and artists for the project under consideration, or to suggest others better qualified, when the Public Buildings Service has submitted its recommendations and requested the advice of the Commission. The Commission is aware that the awarding of a Government contract to an architect, an artist, or other contractor, is an administrative function and that the responsibility for the discharge of this function must rest on the official or agency charged by law with this duty which, in this instance, is the Public Buildings Service.

EXHIBIT J

THE UNIVERSITY OF CHICAGO
1000 DIVISION OF PHYSICS
CHICAGO, ILL.

April 25, 1934

Dear Mr. [Name]

I am very glad to hear that you are interested in the work of the Division of Physics. I am sure that you will find it very interesting and profitable.

I am sure that you will find it very interesting and profitable. I am sure that you will find it very interesting and profitable. I am sure that you will find it very interesting and profitable.

I am sure that you will find it very interesting and profitable. I am sure that you will find it very interesting and profitable. I am sure that you will find it very interesting and profitable.

I am sure that you will find it very interesting and profitable. I am sure that you will find it very interesting and profitable. I am sure that you will find it very interesting and profitable.

Honorable Edmund F. Mansure
April 16, 1954.

pg. 2

We appreciate the close and harmonious co-operation which has always existed between our two organizations, and wish to be of any assistance within our power to your office in carrying out the responsibilities imposed upon it in the construction and decoration of public buildings.

For the Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley,
Chairman.

Honorable Edmund F. Mansure
Administrator
General Services Administration
18th and F Streets
Washington, D. C.

def/v/b

C O P Y

GENERAL SERVICES ADMINISTRATION
Washington 25, D. C.

APRIL 23, 1954

Honorable David E. Finley
Chairman
Commission of Fine Arts
Washington, D. C.

Re: Design of Federal Buildings

Dear Mr. Finley:

Thank you for your letter of April 16, 1954, relating to the design and decoration of Federal buildings under the jurisdiction of this Administration.

Your understanding as to the procedure now being followed by the Commission and this Administration is correctly stated.

As to an expression of our views on the subject, we feel that the present close working relationship assures adequate control of both design and decoration of Federal buildings.

Your expression of the cordial and effective relationship existing is greatly appreciated. We shall continue to collaborate with the Commission in obtaining the valuable assistance which reflects itself in the embodiment of appropriate design and embellishment of Federal buildings.

Cordially yours,
Sgd. EDMUND F. MANSURE
Administrator

REPORT TO THE PRESIDENT

submitted by

THE COMMITTEE ON GOVERNMENT AND ART

I. A Statement of General Principles

The basic principles which we believe should govern the art activities of the Federal Government are stated in the Resolution addressed to the President by the Committee on Government and Art which was drawn up in 1950, approved by each of the twelve national organizations composing the Committee, and endorsed by 229 other art institutions throughout the country.

The Committee on Government and Art recognizes the importance of art as a major factor in our national life and in our position among the nations of the world, and believes that the art activities of our Government are of vital concern not only to the art world but to our whole people.

We believe that the primary purpose of governmental art activities should be, not subsidizing the art world nor supporting artists, but the use by the Government of art for public purposes. In our opinion there is no question that the chief economic support of the American art world in the foreseeable future will continue to come from private source using the word private to include institutions and foundations established by individuals and corporations. It is our opinion that, barring another major depression, any plan for large-scale governmental employment of artists, or subsidizing of the art world, is unrealistic.

The importance of governmental art activities cannot be measured in terms of the funds which go to artists or institutions. These activities are important because of their public nature, the scale of the audience they reach, their broad social purpose, their widespread influence on public appreciation and understanding, and their vital role in our cultural relations with other nations.

There are certain essential art activities which can be carried on only by the Federal Government, or which can be carried on better by it than by other agencies; most of which, indeed, have been carried on since the birth of our Nation. The chief of these are:

The architectural design of Federal buildings.

Their decoration by mural painters, sculptors, designers, and craftsmen; and their exterior settings.

Landscape architecture in national parks and parkways, and in other Federal projects.

The City of Washington: its buildings, parks, monuments, and overall plan.

The procurement of movable works of art for use in Federal buildings: paintings, portraits, portrait sculpture, historical pictures, prints, etc.

Pictorial records of military history by and for the Armed Forces.

The design of coins, medals, paper currency and postage stamps.

The maintenance and exhibition of collections of art belonging to the Nation.

International art exchanges: exhibitions, information, and persons.

Federal educational activities in art.

We believe that all these essential activities should be continued, and in certain cases increased.

We believe that the highest artistic standards should govern all Federal art activities; that creative work for the Government should enlist the services of the best artists, architects, designers and craftsmen; and that governmental art policies should represent the broadest viewpoints consistent with high standards, and should allow for the diversity and individualism of a democratic society.

We realize that there are problems in governmental art activities which do not exist to the same degree in the art world. These problems center particularly around the use of creative art and architecture by the Government. There is the danger of fostering an art of propaganda for the state - a danger which seems remote in view of our democratic tradition of individual freedom, and the many channels through which our artists can reach the public. There is the possibility of political considerations taking the place of artistic considerations in matters of taste and judgment. There is the possibility of exclusive control of governmental art policies by one school or tendency. The field of contemporary art, architecture and design includes a wide variety of viewpoints. To represent these viewpoints in a fair and balanced manner is one of the chief problems of governmental art.

These problems make it essential that governmental art policies represent the best knowledge, experience and judgment of the art world. We believe that these policies should be determined by bodies which are predominantly professional (using the word in the broadest sense, to include all the artistic professions), which are free from political influence or control, and which represent the leading schools of thought in the art world. We believe that in order to achieve this, the art world should be given a voice in nominating the members of such bodies.

There is precedent for this in the National Science Foundation Act of 1950, which provides that the President, in appointing the members of the National Science Board, governing body of the National Science Foundation, is requested to give due consideration to recommendations for nomination submitted by certain specified national scientific and educational organizations. We believe that a similar system should be provided for nomination of members of advisory art bodies by the leading national organizations representing the various artistic fields. We believe that the principle of representation of the art world in such appointments is essential for the sound functioning of governmental art activities.

A basic problem is that of centralization or decentralization: a single body dealing with all or most of the Government's art activities, or a number of independent bodies corresponding to the various activities. The advantages of the former would be increased importance for the fine arts in Government, greater efficiency, and more clearly defined authority and responsibility. Its danger would be too much centralized power in a few hands. The Federal Government carries on a number of art activities not closely related to one another; and existing governmental art bodies are more or less decentralized. In order to avoid too much centralized power, to give more scope to different viewpoints and to specialized knowledge, and to adapt advisory bodies more closely to their particular functions, we recommend several independent bodies to deal with the chief governmental art functions.

However, we recommend that all the Federal bodies concerned with art should form a central committee to consult on common problems, avoid duplication, make available specialized knowledge in the various fields,

promote beneficial contacts between Government and the art world, and in general improve the Government's art activities. In our opinion this would achieve many of the advantages of centralization while avoiding its dangers. We recommend that this central committee should consist of three representatives of each of the five advisory committees proposed in Section II.

II. Summary of Recommendations

To cover the main artistic activities of the Federal Government, we recommend five main advisory commissions (two of which are already in existence), whose make-up and method of appointment would be determined by the nature of their functions:

An architectural advisory commission consisting principally of architects, with representatives of other professions related to architecture. (Section IV.)

An advisory commission on the decoration of Federal buildings, consisting of representatives of the various arts in this field. (Section V.)

The Commission of Fine Arts, enlarged to include more artistic professions, and made more representative, to advise on architectural and artistic activities in the District of Columbia, and on certain art activities centered in Washington. (Section VI.)

The Smithsonian Art Commission, made more representative, to advise the National Collection of Fine Arts. (Section VII.)

For international art exchanges, a commission consisting of museum workers, art scholars, art historians, and artists, acting in an advisory capacity to the Department of State or the United States Information Agency. (Section VIII.)

Since the purpose of these commissions would be to draw upon the best qualified individuals in the various professions, we recommend that these commissions should be advisory and not administrative. However, we strongly recommend that they be given staffs and funds adequate to carry out their functions. We also recommend that it be mandatory

that the administrative agencies charged with the various activities should consult with these commissions on artistic matters, at the beginning of each art project; and that these commissions should have the power of veto in artistic matters.

We recommend that in appointing the members of these commissions, the President or the heads of departments should be requested to give due consideration to recommendations for nomination submitted by the leading national art organizations in the particular field. (Section IX)

III. The Report of the Commission of Fine Arts

Coming now to the Report of the Commission of Fine Arts, we are in full agreement with most of its major objectives, particularly with its recommendations for enlarged and improved activities in the areas of international art exchanges, decoration of Federal buildings, design of medals and stamps, recording of military history by and for the Armed Forces, adequate maintenance and exhibition of the Nation's art collections, and Federal educational activities in art. Many of its specific recommendations, we believe, leave no ground for differences of opinion. However, in a number of important areas we question whether the means proposed to attain these objectives are adequate to do so.

The Report states (p. 5): "The Commission is opposed to efforts to create a ministry of fine arts or to combine in a single bureau art activities now carried on effectively in a number of Government agencies. With this we are in general agreement, as already shown. But in our opinion the Report does not propose adequate bodies or procedures to effect any substantial improvement in existing art activities. It does not propose any new advisory bodies, nor any which would be genuinely

representative of the art world. Nor does it propose any noticeable strengthening of the chief existing art agency, the Commission of Fine Arts itself.

The following sections discuss more fully the Commission's Report, and our own recommendations.

IV. The Architecture of Federal Buildings

The architectural design and the decoration of Federal buildings are among the most important art activities of the Federal Government. As to architectural design, the General Services Administration, which is charged with the design and erection of many of the most important Federal buildings, is entirely responsible in architectural matters and does not consult with the Commission of Fine Arts regarding them, except in the District of Columbia. The Commission's Report does not recommend any change in this respect; indeed, it fails to make any recommendations regarding the architectural design of Federal buildings outside of the District of Columbia.

In our opinion the architectural activities of the General Services Administration, as well as of other Federal departments, agencies and establishments, are on so large a scale that it would be impracticable for the Commission of Fine Arts to exercise an advisory function in relation to them, while at the same time carrying on its own essential activities in the District of Columbia. In order to maintain and improve the standards of Federal architecture, to broaden its policies, and to make use of the best professional judgment in this important field, we recommend that an architectural advisory commission should be set up, which would exercise an advisory function in relation to the architectural

activities of the General Services Administration; and that its advisory services should also be available to other Federal departments, agencies and establishments engaged in architectural activities; this commission to have subcommittees concerned with particular types of buildings.

We recommend that this commission should consist of:

- Six architects.
- One landscape architect.
- One mural painter.
- One sculptor.
- One interior designer.
- One member, not an architect, eminent in the fine arts.

We recommend that in appointing its members, the President or the Administrator of General Services be requested to give due consideration to recommendations for nomination submitted by the national organizations in these fields, specified in Section IX. Our purpose in recommending the inclusion of representatives of the allied arts is to provide that the decoration and exterior settings of buildings should be considered together with their architectural design.

While we realize that the relation of this commission to administrative agencies can only be advisory, we believe that such a commission, nominated by national organizations representing the architectural professions, would be of material benefit to the architectural standards of the Federal Government.

V. The Decoration of Federal Buildings

Regarding the decoration of Federal buildings, the Report of the Commission of Fine Arts (p. 18) recommends that greater use be made of sculpture, mural painting and other forms of decoration, "to such extent as might be justified in each particular instance, taking into consideration the funds available," and expresses the hope that an adequate

amount, in relation to the cost of each building, may be set aside for this purpose. With this recommendation we are in complete agreement; indeed, it was one of the main points in our Resolution of 1950. We believe that whenever architecturally and artistically suitable, Federal buildings should make use of the work of American mural painters, sculptors, designers and craftsmen. Regarding the question of funds, the cost of such decoration in proportion to the total cost of a building is small, while its public value is great.

As to the essential problem of the selection of artists to execute such work, we note (p. 43-46) that at the hearing of March 20th, 1951, and later in the letter of the Administrator of General Services, April 2nd, 1951, the General Services Administration requested the Commission of Fine Arts to establish a procedure by which the Commission would suggest the names of artists to decorate public buildings; but the Commission in its Report (p. 18-19) declines to accept this responsibility, placing the primary responsibility for selecting the artists upon the General Services Administration, and agreeing only to "advise as to the competence of the artist to execute the work under consideration," when the artist's name and examples of his work are submitted to the Commission.

In our opinion this procedure is inadequate. If the Commission of Fine Arts declines to accept responsibility for suggesting artists, and if there is no artistic body connected with the General Services Administration qualified to do so, there can be little hope for improvement in the decoration of Federal buildings. Some agency has to take the responsibility for suggesting artists, and such an agency should be fully qualified to do so.

Since the decoration and the architectural design of a building should form an integrated whole, it is essential that the decorative elements and the artists to execute them should be decided upon from the beginning, in consultation with the architects. The bodies responsible for the decoration of buildings should have a close relation to those responsible for their architectural design, and should work in cooperation.

We therefore recommend that a commission be set up to exercise an advisory function to the General Services Administration, in regard to the decoration of Federal buildings outside the District of Columbia, and to work in cooperation with the architectural advisory commission proposed above; its members to be qualified in the fields of mural painting, architectural sculpture, interior design, and landscape architecture, and to possess the fullest possible knowledge of the work of American artists, designers and craftsmen. The advisory services of this commission would apply particularly to the General Services Administration, but would also be available to other Federal departments, agencies and establishments engaged in architectural activities. These advisory services would apply not only to buildings under construction, but to those already constructed.

We recommend that this commission should consist of:

- Three mural painters.
- Three sculptors.
- Three architects.
- One interior designer.
- One designer-craftsman.
- One landscape architect.
- One member eminent in the fine arts.

We recommend that in appointing its members the President or the Administrator of General Services be requested to give due consideration to

recommendations for nomination submitted by the national organizations in these fields, specified in Section IX.

An essential problem is that of competitions and/or commissions as means of selecting the most qualified architects, artists and designers for governmental work. On the one hand, competitions open to all practitioners are often a means of discovering new talents. On the other hand, the most qualified practitioners often will not enter such competitions because of the time and labor involved, without assurance of any return. We recommend that in selecting architects, artists and designers, the Federal agencies charged with this responsibility should in each case consider the following alternatives: commissions awarded without competitions; competitions in which the practitioners are invited to compete and are paid for their designs; and competitions open to all practitioners without invitation or payment. We also recommend that every effort be made to discover new and promising talents, and to give them wider opportunities to compete for governmental commissions; and that to this end, the advisory commissions should gather broad and full information on the works of American architects, artists, designers and craftsmen, and their qualifications for executing governmental work.

VI. The Commission of Fine Arts

The Commission of Fine Arts is an advisory body concerned particularly with architectural and artistic matters in the District of Columbia and with certain art activities centering in Washington. Its advisory functions, both actual and recommended in its Report, apply to the following activities:

The architectural design and the decoration of public buildings in the District of Columbia.

The design of monuments in the District of Columbia.

The planning of parks, parkways and playgrounds in the District of Columbia, in cooperation with the National Capital Park and Planning Commission.

The exterior design and materials of private buildings adjacent to public buildings and public parks in the District of Columbia, in cooperation with the Commissioners of the District of Columbia and the National Capital Park and Planning Commission.

In relation to the General Services Administration: consultation with the Public Buildings Service regarding proposed decoration of public buildings, not only in the District of Columbia but throughout the country.

The activities of the American Battle Monuments Commission involving architecture, sculpture, painting and landscape architecture.

In relation to the Division of Foreign Buildings Operations, Department of State: the decoration of such buildings by American artists and the purchase of works of art for use in such buildings and their gardens.

The design of coins and medals, in cooperation with the Bureau of the Mint.

In the design of paper currency and postage stamps, "the Commission's services are always at the disposition of the Bureau of Engraving and Printing."

In relation to the Department of Defense: the Commission "is prepared, if requested, to make its advice available to the armed services in the selection of qualified artists to be employed under contract for recording wartime operations in which this country may be engaged."

In relation to the Veterans' Administration: in the choice of paintings and sculpture to decorate veterans' hospitals and other buildings, "the advice of the Commission is available."

"Advising generally upon questions of art when required to do so by the President, or by any committee of either House of Congress." (From the Act of May 17, 1910.)

Except for architectural, monumental and decorative projects in the District of Columbia and those carried out by the American Battle

Monuments Commission, it is not mandatory that the agencies charged with various governmental art functions should consult with the Commission of Fine Arts; but it has become the custom for many of them to do so, after completion of designs.

The Commission is composed of seven members, appointed by the President and specified in the Act as "seven well-qualified judges of the fine arts." By custom they are three architects, one landscape architect, one painter, one sculptor, and the chairman.

The Commission's Report recommends that no change be made in the basic character of the Commission, that its functions shall continue to be advisory, that it shall not be made an administrative agency with large funds to administer, and that "such Government funds as are available for art activities should be disbursed by the official agencies to which these activities have been entrusted." The Report does not recommend any change in the present make-up of the Commission or in the present system of appointment of its members.

As to the Commission's functions, we believe that its present and recommended functions listed above should continue, with the exception of its advisory function on the decoration of public buildings outside of the District of Columbia under the General Services Administration, already discussed in Section V. We recommend that in addition, it advise other governmental agencies on the selection, commissioning and procurement of movable works of art, including paintings, sculpture, painted and sculpted portraits, historical pictures, etc., for use in Federal buildings within the District of Columbia.

As to the Commission's powers, we agree with its own recommendation that it should remain an advisory and not an administrative body; but we feel that if there is to be any real improvement in the artistic standards of the activities on which it advises, it should be given greater mandatory powers in relation to other agencies. We therefore recommend that in all art activities in which the Commission exercises an advisory function, it be provided that the agencies entrusted with such activities should consult with the Commission on artistic projects from the beginning of such projects, and that the Commission have the power of veto in artistic questions in such projects.

We believe that the Commission as at present constituted does not represent fully enough other artistic professions than architecture. We also believe that the art world should be given a voice in nominating its members. We recommend that its membership be revised to consist of:

- Three architects.
- One landscape architect.
- Two painters.
- Two sculptors.
- One graphic artist.
- One interior designer.
- One member eminent in the fine arts.

We recommend that in appointing the members, the President be requested to give due consideration to recommendations for nomination submitted by the national organizations in these fields, specified in Section IX.

We are in full agreement with the Commission's objections to being placed under the supervision of the Administrator of General Services (p. 14). We believe that it is essential that the Commission should remain free to give its independent judgment on artistic matters, based on its members' knowledge as experts in the various fields of the fine arts, without supervision by any other agency.

We note that the Commission's Report regarding the design of medals (p. 23-24, 56-60) states that in selecting sculptors and designs the Bureau of the Mint holds competitions, receiving "recommendations of the names of appropriate sculptors both from the Commission of Fine Arts and from the National Sculpture Society." From the list of competitions (p. 58-60), it is evident that practically all of the sculptors invited to compete, of the sculptor members of the juries, and of the winners of the competitions, are members of the National Sculpture Society. We recommend that in arranging these competitions and selecting jurors, other professional organizations representing sculptors should also be consulted.

The Commission's Report regarding the design of postage stamps (p. 23-24, 26, 61, 74-75) states that the Postmaster General and the Post Office Department select the theme and the pictorial subject, and sometimes supply sketches. The theme is developed into a design by staff artists of the Bureau of Engraving and Printing, and after approval by the Post Office Department, is engraved. There is no provision for using outside designers or graphic artists, nor for regular consultation with the Commission of Fine Arts.

We agree with the Commission when it states (p. 24): "The artist, who is the crucial factor in the success of the operation, is inevitably restrained from contributing all that he might contribute, particularly in the first stages of each design. The Commission, therefore, recommends that the interested agencies give consideration to measures that will increase the prestige and authority of the art factor in the design of postage stamps."

As the Report says, our stamps and currency "are probably the works of fine art with which the largest number of people have the closest acquaintance," and beauty of design in them is important to our own citizens and to the people of other countries. In our considered opinion, the design of many of our stamps leaves much to be desired as compared to the best of certain other nations. We recommend that ways be found of using the best graphic and design talent of America in designing our stamps. To this end we recommend that it be mandatory that the Commission of Fine Arts be consulted in the design of postage stamps, from the beginning of each such design.

We are in full agreement with the recommendations (p. 23, 54-56) that a certain percentage of the cost of erecting or acquiring a building for an embassy or legation abroad be used for the decoration of the building by American artists, for the purchase of works by American artists for use in such building and its garden, and for furniture and other decorative arts produced in this country; and that the Division of Foreign Buildings Operations, Department of State, should consult with the Commission of Fine Arts in the selection of artists and works.

VII. The National Museums

Our Resolution of 1950 stated: "We believe that collections of art donated to the Nation by public-spirited citizens but without donation of funds to house and maintain them, deserve adequate maintenance and exhibition by the Government." This applies particularly to the National Collection of Fine Arts, the most inadequately financed and maintained of all the art galleries of the Smithsonian Institution.

The Commission's Report (p. 15-16) recommends the enlargement of the services of the National Collection of Fine Arts so that it would become an active museum of contemporary art and particularly American art, concentrating on a program of activities rather than the guardianship of its collections. This program would include purchasing works by contemporary American artists; organizing exhibitions; making works from its collections available by travelling exhibitions and by loans to schools, libraries, community groups, museums and art centers throughout the country; and publishing books, guides, pamphlets and color reproductions. For these purposes the Report recommends that an adequate building should be provided.

We are in agreement with the above recommendations. We believe that the National Collection's present collections deserve and need an adequate building; and that the existence of such a building would attract additional gifts to the institution. We are also in agreement with the recommendation that the National Collection undertake an active program in the field of contemporary American art; but we suggest that this be considered in relation to the Corcoran Gallery of Art, which has for years carried on similar activities in Washington, under private auspices; and that the proposed travelling exhibitions program be considered in relation to the similar programs of the American Federation of Arts and other organizations.

An essential question is that of the guidance of the proposed programs of the National Collection of Fine Arts. At present the Smithsonian Art Commission, under the Board of Regents of the Smithsonian Institution, is the only policy-making body for the National Collection. Its duties are limited to meeting once a year and deciding

what works of art, chiefly gifts, shall or shall not be accepted by the Collection. It consists of fifteen appointive members (five artists five experts in the fine arts, and five business or professional men of public spirit interested in the fine arts), and the Secretary of the Smithsonian Institution, ex officio. Its members are appointed by the Board of Regents of the Smithsonian Institution, but in actual practice the Smithsonian Art Commission itself votes on new members and recommends them to the Regents, who officially appoint them; in other words the Commission is actually a self-perpetuating body, whose members serve until retirement. There is no provision for giving the art world a voice in nominating its members. The Report does not mention the Smithsonian Art Commission, and its only reference to the problem of artistic policies is: "We take it for granted that, in the formulation of its programs, the Director of the National Collection of Fine Arts will seek competent professional advice from societies of artists and recognized museums of fine arts."

We believe that if the National Collection of Fine Arts is to embark on an active program in the complex and diversified field of contemporary American art, the Smithsonian Art Commission should be made a broader representative body with special experience and knowledge in the field, to serve in an advisory relation to the Director and staff of the National Collection. We recommend that the membership of the Smithsonian Art Commission be revised to consist of:

- Six art museum workers, art scholars and art historians.
- Three painters.
- Two sculptors.
- One graphic artist.
- One designer-craftsman.
- One architect.
- One photographer.
- The Secretary of the Smithsonian Institution, ex officio.

We recommend that in appointing the members, the Board of Regents of the Smithsonian Institution should give due consideration to recommendations for nomination submitted by the national organizations in these fields, specified in Section IX.

We agree with the recommendation (p. 16-17) that the various Government museums should be given funds to make color reproductions, photographs, slides and motion pictures of their collections available to public schools and colleges throughout the country. However, in order to avoid duplication of effort and resulting waste, we suggest that this program be considered in relation to the educational work of the Office of Education, Department of Health, Education and Welfare, and to existing educational programs of schools, colleges, museums and other educational institutions throughout the country. We recommend that there should be provision for payment for such material by the schools and colleges which use it, in order to defray the cost of the program.

We recommend that in all matters involving the reproduction or use of works of living artists by the Government's museums, the artists' economic rights be safeguarded.

We agree with the Commission's recommendation (p. 17) that the Government's museums and the Office of Education, Department of Health, Education and Welfare, should be given funds for use in radio and television broadcasts in the field of the visual arts; and with the recommendation (p. 27-28) that the facilities of television should be made available to the Government's museums for the preparation, recording and presentation of cultural television programs, if possible through a non-profit educational television station operated by the District of Columbia Board of Education.

We are in complete agreement with the Commission's recommendation about budgets for the national museums (p. 17).

VIII. International Art Exchanges

We are in complete agreement with the Commission's Report (p. 20-23) in its estimate of the vital importance of international exchanges of exhibitions and information, and with its recommendation that there should be a much more extensive program for such exchanges than at present. Our Resolution of 1950 said: "We are convinced that in the present international situation, such exchanges are essential to promote understanding among other peoples of America's cultural contributions. Our scientific and material achievements are known throughout the world. Our literature and our films have gained a world audience, our music and architecture are in process of doing so; but our painting, sculpture and graphic art, in which we are producing some of the most vital work of today, are practically unknown beyond our own boundaries."

However, we are not in agreement with the Report's recommendations as to the procedure to carry out such a program. The Report (p. 15, 20-23) recommends that an office should be established in the National Gallery of Art for the exchange of art exhibitions between this and other countries, funds for this purpose to be made available to the National Gallery by the Department of State or by Congressional appropriations. "The National Gallery, in turn, should organize, or contract with competent museums and organizations, such as the American Federation of Arts, to organize exhibitions to be sent abroad. The office should also be provided with funds to bring to the United States official exhibitions from other countries when funds are not available from private sources."

The Report makes no provision for any commission or other body representative of the art world, even in an advisory capacity, in carrying out this vital governmental art activity, and it is evident that the overall artistic policies of the proposed office would be determined by the National Gallery of Art. We believe that no single museum should be given such power in one of the most important international cultural activities of the Federal Government, and that this activity should be guided by a broadly representative body of leaders in the art world.

We recommend that a commission be formed to act in an advisory capacity to the Department of State or the United States Information Agency in international art exchanges, the members of this commission to be appointed by the President, and to consist of:

- Seven art museum workers, art scholars, and art historians.
- One architect.
- One painter.
- One sculptor.
- One graphic artist.
- One industrial designer.
- One designer-craftsman.

We recommend that in appointing its members, the President be requested to give due consideration to recommendations for nomination submitted by the national organizations in these fields, specified in Section IX.

We are in agreement with the Report's recommendation that the proposed agency should not only organize exhibitions itself, but should contract with competent organizations to do so. The composition and standards of exhibitions to be sent abroad are of vital importance, and should be determined by the best qualified knowledge and judgment in the particular field. We recommend that whenever possible, such exhibitions should be selected by special committees of persons fully qualified

in the particular field; and that such special committees should include a fair proportion of artists in the particular field.

We are in full agreement with the Commission's support (p. 21) of the policy of the Department of State regarding the exchange of persons with other countries, by which students, scholars, journalists, etc., are brought to this country, and qualified Americans are sent abroad, as lecturers or as representatives at meetings of international art commissions and at international cultural conferences.

IX. Recommendations regarding Appointments of Members of Advisory Commissions

We recommend that in appointing the members of the five advisory commissions proposed in Sections IV to VIII, the President or the heads of departments should be requested to give due consideration to recommendations for nomination submitted by leading national art organizations in the particular fields, as follows:

For painter members, by Artists Equity Association, National Academy of Design, National Association of Women Artists, National Institute of Arts and Letters, National Society of Mural Painters, Federation of Modern Painters and Sculptors, American Association of Museums, American Federation of Arts, and Association of Art Museum Directors.

For sculptor members, by Artists Equity Association, National Academy of Design, National Association of Women Artists, National Institute of Arts and Letters, National Sculpture Society, Sculptors Guild, Federation of Modern Painters and Sculptors, American Association of Museums, American Federation of Arts, and Association of Art Museum Directors.

For architect members, by the American Institute of Architects.

For landscape architect members, by the American Society of Landscape Architects.

For graphic artist members, by the Society of American Graphic Artists.

For interior designer members, by the American Institute of Decorators.

For industrial designer members, by the Industrial Designers Institute and the Society of Industrial Designers.

For designer-craftsman members, by the American Craftsmen's Educational Council.

For museum workers, art scholars, and art historians, and photographer members, by the American Association of Museums, American Federation of Arts, Association of Art Museum Directors, and College Art Association.

For members designated as members eminent in the fine arts, by the American Association of Museums, American Federation of Arts, Association of Art Museum Directors, College Art Association, and National Institute of Arts and Letters.

We recommend that each of these organizations should independently recommend for nomination one candidate for each member of the commission specified above.

X. Other Recommendations

We are in full agreement with the recommendations of the Commission's Report on the following subjects:

Preservation of the Government's art collections during wartime (p. 18).

Restoration of works of art owned by various governmental departments and agencies (p. 19).

Removal of the temporary office buildings in Washington (p. 19).

Preservation for public use of historic sites, buildings and objects (p. 26).

The various recommendations regarding the recording of military history by and for the Armed Forces (p. 24-25).

The use of paintings and sculpture in the decoration of veterans' hospitals and other buildings devoted to veterans' use; and the use of these arts in medical rehabilitation courses for veterans (p. 27).

We recommend that whenever an artist is employed by the Government as a teacher, his professional experience, ability and qualifications

should be considered more than his academic standing as regards college or university credits or degrees.

One problem to be considered is whether members of advisory commissions should be paid for their services. At the present time the members of the Commission of Fine Arts serve without any remuneration except for expenses. We believe that private individuals who devote any considerable amount of time to governmental work should be paid for their time. This is particularly true of artists, who are not salaried workers as are museum people, full-time teachers, etc. We suggest that members of advisory commissions who are not already employed by the Government should be paid at a per diem rate in addition to reimbursement of expenses, unless they waive such payment.

We recommend that consideration be given to the question of remuneration to artists for works commissioned or acquired by the Government. We believe that it is important that such remuneration should be adequate to insure the best possible quality in these works.

We also suggest thorough and impartial consideration of the total cost of governmental art activities. The proportion of Federal funds allocated to art activities is a minute fraction of the total cost of government; yet too often funds for art are the first to be reduced or eliminated. We fully realize the necessity for economy in government, particularly at the present time; but we respectfully suggest that in the overall picture of our national life, the relatively small cost of adequate governmental art activities is modest in proportion to the benefits derived from them by the people of the United States.

In conclusion, we wish to express the earnest hope that the future art policies and activities of the Federal Government will give art the position it deserves in our public life, will show other peoples that we have made and are making important contributions to world culture in the field of art, and will demonstrate that our Government, like that of other nations, recognizes the value of art as a universal language in the world of today.



THE COMMITTEE ON GOVERNMENT AND ART

The Committee on Government and Art was formed in 1948 and 1949 by twelve leading national art organizations to consider the question of governmental activities in the fine arts, and possible methods of improving them. The Committee consists of three delegates from each of the twelve organizations, representing museums, artists' associations, architects, designers, decorators, educators, and others. Each of these organizations officially agreed to participate in the Committee and appointed its own delegates, so the Committee is not a self-appointed group of like-minded individuals, but a body of representatives of leading national organizations in the art world.

In 1950 the Committee approved the draft of a resolution, to be presented to the President of the United States, requesting him to appoint a commission "to consider the whole question of the Government's relation to art, to study existing governmental agencies and methods, and to submit recommendations for their improvement." The resolution suggests that the commission "be made up of leaders in the art world - museum officers, art educators, architects, painters, sculptors, graphic artists, designers, and informed laymen - and that its membership should be broadly representative of all leading tendencies and schools of thought." This resolution was referred back to all the organizations composing the Committee, and was officially approved by them.

In July 1950 the American Federation of Arts, as an overall national art organization and a member of the Committee, wrote all its chapter and institutional members asking them if they would endorse the resolution and allow their names to be used as endorsing it when it should be transmitted to the President. Of the 393 members of the Federation written to, replies were received from 239. Of these 229 endorsed the resolution, and only eight replied in the negative. The endorsing institutions include most of the leading museums, artists' associations, and college art departments of the country, located in 43 states, plus the District of Columbia and Hawaii. This remarkable response indicates the nationwide interest in the problem.

From its inception the Committee on Government and Art has done its utmost to insure that this project should represent all artistic professions and all leading tendencies in the art world. The names of the national organizations composing the Committee, and of the local and regional institutions which have endorsed the resolution, prove that few public movements in the history of American art have had so broad a support from the art world.

In January 1951, before the resolution had been presented to him, the President authorized the Commission of Fine Arts in Washington to undertake a study of governmental art activities, along the lines which had been proposed by the Committee on Government and Art. This was not what the Committee had intended, since it had proposed a larger commission more broadly representative of the artistic professions. However,

at the Committee's suggestion the chairman of the Commission of Fine Arts formed an Advisory Panel of Experts to give advice and assistance to the Commission in its study, this Panel consisting of representatives of each of the twelve organizations composing the Committee on Government and Art, officially appointed by each organization. On May 22, 1951, a joint meeting of the Commission and the Advisory Panel was held in Washington. This was the only joint meeting called by the Commission; and the Advisory Panel was not given an opportunity to read the draft of the Commission's Report before it was transmitted to the President.

The Commission's Report, "Art and Government," was made public in July 1953. At that time the chairman of the Committee on Government and Art wrote the President stating the hope that the Committee might be allowed to present its opinions before any final action should be taken on the Report. Subsequent communications indicate that the receipt of the report of the Committee on Government and Art is anticipated. However, no publicity regarding the Committee's report is to be released until the report has been transmitted to the President and considered by him.

At a series of meetings at which every one of the twelve organizations has been represented by its officially appointed delegates, and at which every aspect of the question has been fully discussed, the Committee has agreed upon a report to be submitted to the President after approval by the twelve participating organizations. This report discusses the Commission of Fine Arts Report, but also includes definite recommendations regarding governmental art activities and agencies. The Committee believes that this report represents thorough and serious consideration of the whole problem by representatives of the chief elements in the art world, and hopes that it may be the basis of improved art activities on the part of the Federal Government in the future.

THE COMMITTEE ON GOVERNMENT AND ART

American Association of Museums

Charles C. Cunningham
George Harold Edgell
David E. Finley
Charles Nagel, Alternate

American Federation of Arts

Lloyd Goodrich, Chairman
Rene d'Harnoncourt
Thomas Brown Rudd

American Institute of Architects

William Gehron
Samuel E. Homsey
Ralph Walker

American Institute of Decorators

Richard F. Bach
Genevieve Hendricks
Nancy V. McClelland

Artists Equity Association

George Biddle
Olin Dows
Hudson D. Walker
Ruth Reeves, Alternate

Association of Art Museum Directors

Bartlett H. Hayes, Jr.
Daniel Catton Rich
Andrew C. Ritchie

College Art Association

Robert Goldwater
Henry R. Hope
Charles H. Sawyer
Henry-Russell Hitchcock, Alternate

National Academy of Design

Eliot Clark
Sidney Waugh
Lawrence Grant White

National Association of Women Artists

Nell Choate Jones
Ruth Ray
Ruth Yates

National Institute of Arts & Letters

Cecil Howard
Leon Kroll
Maurice Sterne

National Society of Mural Painters

Charles Baskerville
Dean Cornwell
Jan Jata

Sculptors Guild

Oronzio Maldarelli
Hugo Robus
William Zorach



RESOLUTION ADDRESSED TO THE
PRESIDENT OF THE UNITED STATES

The undersigned art organizations, associations and institutions wish to propose to the President of the United States that he appoint a commission to study the relation of the Federal Government to art.

The Federal Government has always been concerned with matters of art -- the design and decoration of public buildings, the commissioning of monuments, mural paintings and sculpture, and of movable works of art for use in public buildings, the housing and maintenance of collections of art owned by the Nation, and the use of art in cultural exchanges with other nations.

We believe that in these various functions the Government should have considered a consistent policy, in accord with the position of the United States as a major nation, its contribution to world culture, and the creative ability of its artists, architects, designers and craftsmen.

We believe that in the design and decoration of public buildings and monuments, and in the selection of movable works of art, the services of the best available American architects and artists should be called upon.

We believe that the works of American artists should be more extensively used in cultural exchanges with other nations. We are convinced that in the present international situation, such exchanges are essential to promote understanding among other peoples of America's cultural contributions. Our scientific and material achievements are known throughout the world. Our literature and our films have gained a world audience, our music and architecture are in process of doing so; but our painting, sculpture and graphic art, in which we are producing some of the most vital work of today, are practically unknown beyond our own boundaries.

We believe that collections of art donated to the Nation by public-spirited citizens but without donation of funds to house and maintain them, deserve adequate maintenance and exhibition by the Government.

We question seriously whether existing governmental facilities and procedures are adequate to attain the objectives set forth above, and we believe that these facilities and procedures should be subjected to thorough study with a view to their improvement.

We therefore respectfully urge that the President appoint a commission to consider the whole question of the Government's relation to art, to study existing governmental agencies and methods, and to submit recommendations for their improvement. Such a study, we believe, should be related to the general social and economic position of the American artist. We suggest that such a commission be made up of leaders in the art world -- museum officers, art educators, architects, painters, sculptors, graphic artists, designers, and informed laymen -- and that its membership should be broadly representative of all leading tendencies and schools of thought.



INSTITUTIONS ENDORSING THE RESOLUTION

ALABAMA

Art Department, Alabama College, Montevallo
Department of Art, University of Alabama, University, Alabama

ARIZONA

Northern Arizona Society of Science and Art, Museum of Northern Arizona,
Flagstaff

ARKANSAS

Art Department, University of Arkansas, Fayetteville

CALIFORNIA

Art Center in La Jolla, La Jolla
Los Angeles County Museum, Los Angeles
Department of Fine Arts, University of Southern California, Los Angeles
California College of Arts and Crafts, Oakland
Pasadena Art Institute, Pasadena
California Palace of the Legion of Honor, San Francisco
M. H. de Young Memorial Museum, San Francisco
The Trustees of the San Francisco Museum of Art, San Francisco
The Women's Board of the San Francisco Museum of Art, San Francisco
Rosicrucian Egyptian Museum, San Jose
Santa Barbara Museum of Art, Santa Barbara
San Joaquin Pioneer Museum & Haggin Art Galleries, Stockton

COLORADO

Department of Fine Arts, University of Colorado, Boulder
Colorado Springs Fine Arts Center, Colorado Springs
Denver Art Museum, Denver

CONNECTICUT

Wadsworth Atheneum, Avery, Colt and Morgan Memorial, Hartford
Lyme Art Association, Lyme
Department of Art, Wesleyan University, Middletown
Slater Memorial Museum, Norwich
Mattatuck Historical Society, Waterbury

DELAWARE

Department of Fine Arts, University of Delaware, Newark

DISTRICT OF COLUMBIA

American Civic Association
Art Department, Catholic University of America
Dumbarton Oaks Research Library and Collection
Department of Art, Howard University
Institute of Contemporary Arts

FLORIDA

Florida Artist Group, Clearwater
Florida Gulf Coast Art Center, Clearwater
Friends of Contemporary Art, Coral Gables
University of Miami Art Gallery, Coral Gables
Florida Federation of Art, Gainesville

FLORIDA (Continued)

College of Architecture and Allied Arts, University of Florida, Gainesville
Palm Beach Art League, Norton Gallery & School of Art, West Palm Beach
Morse Gallery of Art, Rollins College, Winter Park
Orlando Art Association, Winter Park

GEORGIA

Department of Art, The University of Georgia, Athens
Atlanta University, Atlanta

ILLINOIS

American Library Association, Chicago
Art Institute of Chicago, Chicago
Palette & Chisel Academy of Fine Arts, Chicago
Chicago Historical Society, Chicago
Renaissance Society, University of Chicago, Chicago
Art Department, University of Illinois, Chicago
Department of Fine Arts, Northern Illinois State Teachers College, DeKalb
Quincy Art Club, Quincy
Augustana Art Association, Augustana College, Rock Island

INDIANA

Department of Fine Arts, Indiana University, Bloomington
Evansville Public Museum, Evansville
Fort Wayne Art School and Museum, Fort Wayne
Art Association of Indianapolis, John Herron Art Institute, Indianapolis
Art & Music Division, Public Library, Indianapolis
Delta Phi Delta, Muncie
Wightman Memorial Art Gallery, University of Notre Dame, Notre Dame
Art Association of Richmond, Richmond
Art Department, Indiana State Teachers College, Terre Haute
Sheldon Swope Art Gallery, Terre Haute
University Art Committee, Purdue University, West Lafayette

IOWA

Cedar Falls Art Association, Cedar Falls
Davenport Public Museum, Davenport
Dubuque Art Association, Dubuque
Fort Dodge Federation of Arts, Fort Dodge
Department of Art, Grinnell College, Grinnell
Art Department, State University of Iowa, Iowa City
Sioux City Art Center, Sioux City

KANSAS

Mulvane Art Museum, Washburn Municipal University, Topeka
Art Department, University of Wichita, Wichita
Wichita Art Association, Wichita

KENTUCKY

Junior Art Gallery, Louisville Free Public Library, Louisville
Allen R. Hite Art Institute, University of Louisville, Louisville

LOUISIANA

Louisiana Art Commission, Baton Rouge
Department of Fine Arts, Louisiana State University, Baton Rouge
Art Association of New Orleans, New Orleans

LOUISIANA (Continued)

Howard-Tilton Memorial Library, New Orleans
Isaac Delgado Museum of Art, New Orleans
Art Department, Louisiana Polytechnic Institute, Ruston

MAINE

Brick Store Museum, Kennebunk
University of Maine, Orono

MARYLAND

Baltimore Museum of Art, Baltimore
Maryland Institute, Baltimore
The Municipal Museum, Baltimore
Walters Art Gallery, Baltimore
St. Timothy's School, Catonsville
Washington County Museum of Fine Arts, Hagerstown

MASSACHUSETTS

Museum of Fine Arts, Amherst College, Amherst
Department of Landscape Architecture, University of Massachusetts, Amherst
Addison Gallery of American Art, Phillips Academy, Andover
College of Practical Arts & Letters, Boston University, Boston
Institute of Contemporary Art, Boston
Massachusetts School of Art, Boston
Museum of Fine Arts, Boston
Graduate School of Design, Harvard University, Cambridge
Deerfield Academy, Deerfield
Williston Academy, Easthampton
de Cordova and Dana Museum and Park, Lincoln
Smith College Museum of Art, Northampton
Berkshire Museum, Pittsfield
George Walter Vincent Smith Art Museum, Springfield
Springfield Museum of Fine Arts, Springfield
Farnsworth Art Museum, Wellesley College, Wellesley
Jasper Rand Art Museum, Westfield Athenaeum Public Library, Westfield
Art Department, Williams College, Williamstown
Worcester Art Museum, Worcester

MICHIGAN

Museum of Art, University of Michigan, Ann Arbor
Cranbrook Academy of Art, Bloomfield Hills
Art Department, Michigan State College, East Lansing
Flint Institute of Arts, Flint
Art Department, Western Michigan College, Kalamazoo
Saginaw Museum, Saginaw

MINNESOTA

Walker Art Center, Minneapolis
Division of Fine Arts, Carleton College, Northfield
Rochester Art Center, Rochester

MISSISSIPPI

Department of Art, Mississippi State College for Women, Columbus
Art Department, University of Mississippi, Oxford

MISSOURI

Kansas City Art Institute, Kansas City
Art Department, University of Kansas City, Kansas City
William Rockhill Nelson Gallery of Art, Kansas City
City Art Museum, St. Louis
Art Department, Drury College, Springfield
Springfield Art Museum, Springfield

MONTANA

Boseman Chapter of the American Federation of Arts, Montana State College
Boseman

NEBRASKA

Joslyn Memorial Art Museum, Omaha

NEVADA

Fine Arts Club, University of Nevada, Reno

NEW HAMPSHIRE

Department of the Arts, University of New Hampshire, Durham
Department of Art & Archaeology, Dartmouth College, Hanover
Currier Gallery of Art, Manchester

NEW JERSEY

Society of New Jersey Artists, Budgeton
Newark Museum, Newark
Public Library of Newark, Newark
Department of Art & Archaeology, Princeton University, Princeton
New Jersey State Museum, Trenton

NEW MEXICO

Roswell Museum, Roswell
Museum of New Mexico, Santa Fe

NEW YORK

Albany Institute of History and Art, Albany
Department of Fine Arts, Wells College, Aurora
Art Department, American Association of University Women, Bronxville
Albright Art Gallery, Buffalo Fine Arts Academy, Buffalo
Art Club, Fredonia State Teachers College, Fredonia
Department of Art, College of New Rochelle, New Rochelle
Brooklyn Museum, Brooklyn, New York
Art School, Pratt Institute, Brooklyn, New York
Modelers and Sculptors of America, New York
Museum of Modern Art, New York
National Arts Club, New York
Department of Fine Arts, Washington Square College, New York University
New York
Parsons School of Design, New York
Riverside Museum, New York
Whitney Museum of American Art, New York
Art Department, State Teachers College, Oswego
Department of Art, Vassar College, Poughkeepsie
Memorial Art Gallery, University of Rochester, Rochester
Department of Fine and Applied Art, Skidmore College, Saratoga Springs
Schenectady Museum Association, Schenectady

NEW YORK (Continued)

Syracuse Museum of Fine Arts, Syracuse
College of Fine Arts, Syracuse University, Syracuse
Fine Arts Department, Russell Sage College, Troy
Munson-Williams-Proctor Institute, Utica
Hudson River Museum at Yonkers, Yonkers

NORTH CAROLINA

Art Department, Black Mountain College, Black Mountain
Person Hall, University of North Carolina, Chapel Hill
Community Art Center, Greenville

OHIO

Akron Art Institute, Akron
School of Painting and Allied Arts, University of Ohio, Athens
Art Department, Bowling Green State University, Bowling Green
Canton Art Institute, Canton
Cleveland Museum of Art, Cleveland
Cleveland Institute of Art, Cleveland
Columbus Gallery of Fine Arts, Columbus
Johnson-Humrickhouse Memorial Museum, Coshocton
Dayton Art Institute, Dayton
Department of Fine Arts, Ohio Wesleyan University, Delaware
Butler Art Institute, Youngstown
Art Institute of Zanesville, Zanesville

OKLAHOMA

School of Art, University of Oklahoma, Norman
Philbrook Art Center, Tulsa

OREGON

School of Architecture and Allied Art, University of Oregon, Eugene

PENNSYLVANIA

Art Gallery, Lehigh University, Bethlehem
Art Department, State Teachers College, Indiana
Allied Artists of Johnstown, Pa., Art Institute, Johnstown
Department of Art Education, State Teachers College, Kutztown
Moore Institute of Art, Science and Industry, Philadelphia
Pennsylvania Academy of the Fine Arts, Philadelphia
Print Club, Philadelphia
School of Fine Arts, University of Pennsylvania, Philadelphia
College of Fine Arts, Carnegie Institute of Technology, Pittsburgh
Department of Fine Arts, University of Pittsburgh, Pittsburgh
Department of Fine Arts, Carnegie Institute, Pittsburgh
Reading Public Museum & Art Gallery, Reading
Everhart Museum of Natural History, Science & Art, Scranton

RHODE ISLAND

Art Association of Newport, Newport
Museum of Art, Rhode Island School of Design, Providence

SOUTH CAROLINA

Columbia Art Association, Columbia
Department of Fine Arts, University of South Carolina, Columbia

TENNESSEE

Knoxville Art Centre, Knoxville
College of Home Economics, University of Tennessee, Knoxville
Brooks Memorial Art Gallery, Memphis
Memphis Academy of Arts, Memphis
Art Gallery, University of the South, Sewanee

TEXAS

Art Department, Arlington State College, Arlington
Department of Art, College of Fine Arts, University of Texas, Austin
Dallas Museum of Fine Arts, Dallas
Department of Art, College of Industrial Arts, Texas State College for
Women, Denton
Edinburg Junior College, Edinburg
1 "The Brushes" Art Club, Texas Christian University, Fort Worth
Museum of Fine Arts, Houston
Department of Architecture and Allied Arts, Texas Technological College,
1 Lubbock
1 San Antonio Art League, Witte Memorial Museum, San Antonio

VERMONT

Robert Hull Fleming Museum, University of Vermont, Burlington

N VIRGINIA

Huntington Library, Hampton Institute, Hampton
Department of Art, Hollins College, Hollins
Library, Lynchburg College, Lynchburg
Hermitage Foundation, Norfolk
Norfolk Society of Arts, Norfolk
N Art Department, Sweet Briar College, Sweet Briar
Department of Fine Arts, College of William & Mary, Williamsburg
Museum of Fine Arts, University of Virginia, University, Virginia

N WASHINGTON

Maryhill Museum of Fine Arts, Maryhill
Seattle Art Museum, Seattle
Henry Gallery, University of Washington, Seattle
Tacoma Art League, Tacoma

WEST VIRGINIA

Kanawha County Public Library, Charleston
Fine Arts Department, West Virginia Institute of Technology, Montgomery

WISCONSIN

Department of Art, Beloit College, Beloit
Madison Art Association, Madison
Layton Art Gallery, Milwaukee

HAWAII

Honolulu Academy of Arts, Honolulu

The basic principles which we believe should govern the art activities of the Federal Government are stated in the Resolution addressed to the President by the Committee on Government and Art which was drawn up in 1950, approved by each of the twelve national organizations composing the Committee, and endorsed by 229 other art institutions throughout the country:

"The Federal Government has always been concerned with matters of art -- the design and decoration of public buildings, the commissioning of monuments, mural paintings and sculpture, and of movable works of art for use in public buildings, the housing and maintenance of collections of art owned by the Nation, and the use of art in cultural exchanges with other nations.

"We believe that in these various functions the Government should have a considered and consistent policy, in accord with the position of the United States as a major nation, its contribution to world culture, and the creative ability of its artists, architects, designers and craftsmen.

"We believe that in the design and decoration of public buildings and monuments, and in the selection of movable works of art, the services of the best available American architects and artists should be called upon.

"We believe that the works of American artists should be more extensively used in cultural exchanges with other nations. We are convinced that in the present international situation, such exchanges are essential to promote understanding among other peoples of America's cultural contributions....

"We believe that collections of art donated to the Nation by public-spirited citizens but without donation of funds to house and maintain them, deserve adequate maintenance and exhibition by the Government.

"We question seriously whether existing governmental facilities and procedures are adequate to attain the objectives set forth above, and we believe that these facilities and procedures should be subjected to thorough study with a view to their improvement."

The Committee on Government and Art recognizes the importance of art as a major factor in our national life and in our position among the nations of the world, and believes that the art activities of our Government are of vital concern not only to the art world but to our whole people.

We believe that the primary purpose of governmental art activities should be, not subsidizing the art world nor supporting artists, but the use by the Government of art for public purposes. There is no

question that the chief economic support of the American art world in the foreseeable future will continue to come from private sources, using the word private to include institutions and foundations established by individuals and corporations. It is our opinion that, barring another major depression, any plan for large-scale governmental employment of artists, or subsidizing of the art world, is unrealistic.

The importance of governmental art activities cannot be measured in terms of the funds which go to artists or institutions. These activities are important because of their public nature, the scale of the audience they reach, their broad social purpose, their widespread influence on public appreciation and understanding, and their vital role in our cultural relations with other nations.

There are certain essential art activities which can be carried on only by the Federal Government, or which can be carried on better by it than by other agencies; most of which, indeed, have been carried on since the birth of our Nation. The chief of these are:

The architectural design of Federal buildings.

Their decoration by mural painters, sculptors, designers, and craftsmen; and their exterior settings.

Landscape architecture in national parks and parkways, and in other Federal projects.

The City of Washington: its buildings, parks, monuments, and overall plan.

The procurement of movable works of art for use in Federal buildings: paintings, portraits, portrait sculpture, historical pictures, prints, etc.

Pictorial records of military history by and for the Armed Forces.

The design of coins, medals, paper currency and postage stamps.

The maintenance and exhibition of collections of art belonging to the Nation.

International art exchanges: exhibitions, information, and persons.

Federal educational activities in art.

We believe that all these essential activities should be continued, and in certain cases increased.

We believe that the highest artistic standards should govern all Federal art activities; that creative work for the Government should enlist the services of the best artists, architects, designers and



craftsmen; and that governmental art policies should represent the broadest viewpoints consistent with high standards, and should allow for the diversity and individualism of a democratic society.

We realize that there are problems in governmental art activities which do not exist to the same degree in the art world. These problems center particularly around the use of creative art and architecture by the Government. There is the danger of fostering an art of propaganda for the state - a danger which seems remote in view of our democratic tradition of individual freedom, and the many channels through which our artists can reach the public. There is the possibility of political considerations taking the place of artistic considerations in matters of taste and judgment. There is the possibility of exclusive control of governmental art policies by one school or tendency. The field of contemporary art, architecture and design includes a wide variety of viewpoints. To represent these viewpoints in a fair and balanced manner is one of the chief problems of governmental art.

These problems make it essential that governmental art policies represent the best knowledge, experience and judgment of the art world. We believe that these policies should be determined by bodies which are predominantly professional (using the word in the broadest sense, to include all the artistic professions), which are free from political influence or control, and which represent the leading schools of thought in the art world. We believe that in order to achieve this, the art world should be given a voice in nominating the members of such bodies. There is precedent for this in the National Science Foundation Act of 1950, which provides that the President, in appointing the members of the National Science Board, governing body of the National Science Foundation, is requested to give due consideration to recommendations for nomination submitted by certain specified national scientific and educational organizations. We believe that a similar system should be provided for nomination of members of advisory art bodies by the leading national organizations representing the various artistic fields. We believe that the principle of representation of the art world in such appointments is essential for the sound functioning of governmental art activities.

A basic problem is that of centralization or decentralization: a single body dealing with all or most of the Government's art activities, or a number of independent bodies corresponding to the various activities. The advantages of the former would be increased importance for the fine arts in Government, greater efficiency, and more clearly defined authority and responsibility. Its danger would be too much centralized power in a few hands. The Federal Government carries on a number of art activities not closely related to one another; and existing governmental art bodies are more or less decentralized. In order to avoid too much centralized power, to give more scope to different viewpoints and to specialized knowledge, and to adapt advisory bodies more closely to their particular functions, we recommend several independent bodies to deal with the chief governmental art functions.

However, we recommend that all the Federal bodies concerned with art should form a central committee to consult on common problems, avoid duplication, make available specialized knowledge in the various fields, promote beneficial contacts between Government and the art world, and in general improve the Government's art activities. In our opinion this would achieve many of the advantages of centralization while avoiding its dangers.

To cover the main artistic activities of the Federal Government, we recommend five main advisory commissions (two of which are already in existence), whose make-up and method of appointment would be determined by the nature of their functions:

An architectural advisory commission consisting principally of architects, with representatives of other professions related to architecture.

An advisory commission on the decoration of Federal buildings, consisting of representatives of the various arts in this field.

The Commission of Fine Arts, enlarged to include more artistic professions, and made more representative, to advise on architectural and artistic activities in the District of Columbia, and on certain art activities centered in Washington.

The Smithsonian Art Commission, made more representative, to advise the National Collection of Fine Arts.

For international art exchanges, a commission consisting of museum workers, art scholars, art historians, and artists, acting in an advisory capacity to the Department of State or the United States Information Agency.

Since the purpose of these commissions would be to draw upon the best qualified individuals in the various professions, we recommend that these commissions should be advisory and not administrative. However, we strongly recommend that they be given staffs and funds adequate to carry out their functions. We also recommend that it be mandatory that the administrative agencies charged with the various activities should consult with these commissions on artistic matters, at the beginning of each art project; and that these commissions should have the power of veto in artistic matters.

We recommend that in appointing the members of these commissions, the President or the heads of departments should be requested to give due consideration to recommendations for nomination submitted by the leading national art organizations in the particular field; and that the various classes of members of all these commissions be recommended for nomination by the following national art organizations:



The painter members by Artists Equity Association, National Academy of Design, National Association of Women Artists, National Institute of Arts and Letters, National Society of Mural Painters, Federation of Modern Painters and Sculptors, American Association of Museums, American Federation of Arts, and Association of Art Museum Directors.

The sculptor members by Artists Equity Association, National Academy of Design, National Association of Women Artists, National Institute of Arts and Letters, National Sculpture Society, Sculptors Guild, Federation of Modern Painters and Sculptors, American Association of Museums, American Federation of Arts, and Association of Art Museum Directors.

The architect members by the American Institute of Architects.

The landscape architect members by the American Society of Landscape Architects.

The graphic artist members by the Society of American Graphic Artists.

The interior designer members by the American Institute of Decorators.

The industrial designer members by the Industrial Designers Institute and the Society of Industrial Designers.

The craftsman members by the American Craftsmen's Educational Council.

The museum workers, art scholars, and art historians, and the photographer members, by the American Association of Museums, American Federation of Arts, Association of Art Museum Directors, and College Art Association.

The members designated as members eminent in the fine arts, by the American Association of Museums, American Federation of Arts, Association of Art Museum Directors, College Art Association, and National Institute of Arts and Letters.

That each of these organizations should independently recommend for nomination one candidate for each member of the commissions specified above.

The Report of the Commission of Fine Arts

Coming now to the Report of the Commission of Fine Arts, we are in full agreement with most of its major objectives, particularly with its recommendations for enlarged and improved activities in the areas of international art exchanges, decoration of Federal buildings, design of medals and stamps, recording of military history by and for the



Armed Forces, adequate maintenance and exhibition of the Nation's art collections, and Federal educational activities in art. Many of its specific recommendations, we believe, leave no ground for differences of opinion. However, in a number of important areas we question whether the means proposed to attain these objectives are adequate to do so.

The Report states (p. 5): "The Commission is opposed to efforts to create a ministry of fine arts or to combine in a single bureau art activities now carried on effectively in a number of Government agencies." With this we are in general agreement, as already shown. But in our opinion the Report does not propose adequate bodies or procedures to effect any substantial improvement in existing art activities. It does not propose any new advisory bodies, nor any which would be genuinely representative of the art world. Nor does it propose any noticeable strengthening of the chief existing art agency, the Commission of Fine Arts itself.

The following sections discuss more fully the Commission's Report, and our own recommendations.

The Architecture of Federal Buildings

The architectural design and the decoration of Federal buildings are among the most important art activities of the Federal Government. As to architectural design, the General Services Administration, which is charged with the design and erection of many of the most important Federal buildings, is entirely responsible in architectural matters and does not consult with the Commission of Fine Arts regarding them, except in the District of Columbia. The Commission's Report does not recommend any change in this respect; indeed, it fails to make any recommendations regarding the architectural design of Federal buildings outside of the District of Columbia.

In our opinion the architectural activities of the General Services Administration, as well as of other Federal departments, agencies and establishments, are on so large a scale that it would be impracticable for the Commission of Fine Arts to exercise an advisory function in relation to them, while at the same time carrying on its own essential activities in the District of Columbia. In order to maintain and improve the standards of Federal architecture, to broaden its policies, and to make use of the best professional judgment in this important field, we recommend that an architectural advisory commission should be set up, which would exercise an advisory function in relation to the architectural activities of the General Services Administration; and that its advisory services should also be available to other Federal departments, agencies and establishments engaged in architectural activities; this commission to have subcommittees concerned with particular types of buildings.

We recommend that this commission should consist of six architects, one landscape architect, one mural painter, one sculptor, one interior

designer, and one member, not an architect, eminent in the fine arts; and that in appointing its members, the President or the Administrator of General Services be requested to give due consideration to recommendations for nomination submitted by the national organizations in these fields, already specified. Our purpose in recommending the inclusion of representatives of the allied arts is to provide that the decoration and the exterior settings of buildings should be considered together with their architectural design.

While we realize that the relation of this commission to administrative agencies can only be advisory, we believe that such a commission nominated by national organizations representing the architectural professions, would be of material benefit to the architectural standards of the Federal Government.

The Decoration of Federal Buildings

Regarding the decoration of Federal buildings, the Report of the Commission of Fine Arts (p. 18) recommends that greater use be made of sculpture, mural painting and other forms of decoration, "to such extent as might be justified in each particular instance, taking into consideration the funds available," and expresses the hope that an adequate amount, in relation to the cost of each building, may be set aside for this purpose. With this recommendation we are in complete agreement; indeed, it was one of the main points in our Resolution of 1950. We believe that whenever architecturally and artistically suitable, Federal buildings should make use of the work of American mural painters, sculptors, designers and craftsmen. Regarding the question of funds, the cost of such decoration in proportion to the total cost of a building is small, while its public value is great.

As to the essential problem of the selection of artists to execute such work, we note (p. 43-46) that at the hearing of March 20th, 1951, and later in the letter of the Administrator of General Services, April 2nd, 1951, the General Services Administration requested the Commission of Fine Arts to establish a procedure by which the Commission would suggest the names of artists to decorate public buildings; but the Commission in its Report (p. 18-19) declines to accept this responsibility, placing the primary responsibility for selecting the artists upon the General Services Administration, and agreeing only to "advise as to the competence of the artist to execute the work under consideration," when the artist's name and examples of his work are submitted to the Commission.

In our opinion this procedure is inadequate. If the Commission of Fine Arts declines to accept responsibility for suggesting artists, and if there is no artistic body connected with the General Services Administration qualified to do so, there can be little hope for improvement in the decoration of Federal buildings. Some agency has to take the responsibility for suggesting artists, and such an agency should be fully qualified to do so. In this we are in general agreement with the statement of George Biddle (p. 29-31) rather than with the majority recommendation of the Report.



Since the decoration and the architectural design of a building should form an integrated whole, it is essential that the decorative elements and the artists to execute them should be decided upon from the beginning, in consultation with the architects. The bodies responsible for the decoration of buildings should have a close relation to those responsible for their architectural design, and should work in cooperation.

We therefore recommend that a commission be set up to exercise an advisory function to the General Services Administration, in regard to the decoration of Federal buildings outside the District of Columbia, and to work in cooperation with the architectural advisory commission proposed above; its members to be qualified in the fields of mural painting, architectural sculpture, interior design, and landscape architecture, and to possess the fullest possible knowledge of the work of American artists, designers, and craftsmen, and their qualifications for executing public commissions. The advisory services of this commission would apply particularly to the General Services Administration, but would also be available to other Federal departments, agencies and establishments engaged in architectural activities. These advisory services would apply not only to buildings under construction, but to those already constructed.

We recommend that this commission consist of three mural painters, three sculptors, three architects, one interior designer, one craftsman, one landscape architect, and one member eminent in the fine arts; and that in appointing its members the President or the Administrator of General Services be requested to give due consideration to recommendations for nomination submitted by the national organizations in these fields, already specified.

An essential problem is that of competitions and/or commissions as means of selecting the most qualified architects, artists and designers for governmental work. On the one hand, competitions open to all practitioners are often a means of discovering new talents. On the other hand, the most qualified practitioners often will not enter such competitions because of the time and labor involved, without assurance of any return. We recommend that in selecting architects, artists and designers, the Federal agencies charged with this responsibility should in each case consider the following alternatives: commissions awarded without competitions; competitions in which the practitioners are invited to compete and are paid for their designs; competitions open to all practitioners without invitation or payment; and competitions in which some practitioners are invited to compete and are paid for their designs, but which are also open to all practitioners. We also recommend that whenever feasible, competitions open to all practitioners (whether or not some are invited and paid) should be used, in order to discover new and promising talents, and to give practitioners an opportunity to compete for governmental commissions.

The Commission of Fine Arts

The Commission of Fine Arts is an advisory body concerned particularly with architectural and artistic matters in the District of Columbia, and with certain art activities centering in Washington. Its advisory functions, both actual and recommended in its Report, apply to the following activities:

The architectural design and the decoration of public buildings in the District of Columbia.

The design of monuments in the District of Columbia.

The planning of parks, parkways and playgrounds in the District of Columbia, in cooperation with the National Capital Park and Planning Commission.

The exterior design and materials of private buildings adjacent to public buildings and public parks in the District of Columbia, in cooperation with the Commissioners of the District of Columbia and the National Capital Park and Planning Commission.

In relation to the General Services Administration: consultation with the Public Buildings Service regarding proposed decoration of public buildings, not only in the District of Columbia but throughout the country.

The activities of the American Battle Monuments Commission involving architecture, sculpture, painting and landscape architecture.

In relation to the Division of Foreign Buildings Operations, Department of State: the decoration of such buildings by American artists and the purchase of works of art for use in such buildings and their gardens.

The design of coins and medals, in cooperation with the Bureau of the Mint.

In the design of paper currency and postage stamps, "the Commission's services are always at the disposition of the Bureau of Engraving and Printing."

In relation to the Department of Defense: the Commission "is prepared, if requested, to make its advice available to the armed services in the selection of qualified artists to be employed under contract for recording wartime operations in which this country may be engaged."

In relation to the Veterans' Administration: in the choice of paintings and sculpture to decorate veterans' hospitals and other buildings, "the advice of the Commission is available."



"Advising generally upon questions of art when required to do so by the President, or by any committee of either House of Congress." (From the Act of May 17, 1910.)

Except for architectural, monumental and decorative projects in the District of Columbia and those carried out by the American Battle Monuments Commission, it is not mandatory that the agencies charged with various governmental art functions should consult with the Commission of Fine Arts; but it has become the custom for many of them to do so, after completion of designs.

The Commission is composed of seven members, appointed by the President and specified in the Act as "seven well-qualified judges of the fine arts." By custom they are three architects, one landscape architect, one painter, one sculptor, and the chairman.

The Commission's Report recommends that no change be made in the basic character of the Commission, that its functions shall continue to be advisory, that it shall not be made an administrative agency with large funds to administer, and that "such Government funds as are available for art activities should be disbursed by the official agencies to which these activities have been entrusted." The Report does not recommend any change in the present make-up of the Commission or in the present system of appointment of its members.

As to the Commission's functions, we believe that its present and recommended functions listed above should continue, with the exception of its advisory function on the decoration of public buildings outside of the District of Columbia under the General Services Administration, already discussed. We recommend that in addition, it advise other governmental agencies on the selection, commissioning and procurement of movable works of art, including paintings, sculpture, painted and sculpted portraits, historical pictures, etc., for use in Federal buildings within the District of Columbia.

As to the Commission's powers, we agree with its own recommendation that it should remain an advisory and not an administrative body; but we feel that if there is to be any real improvement in the artistic standards of the activities on which it advises, it should be given greater mandatory powers in relation to other agencies. We therefore recommend that in all art activities in which the Commission exercises an advisory function, it be provided that the agencies entrusted with such activities should consult with the Commission on artistic projects from the beginning of such projects, and that the Commission have the power of veto in artistic questions in such projects.

We believe that the Commission as at present constituted does not represent fully enough other artistic professions than architecture. We also believe that the art world should be given a voice in nominating its members. We recommend that its membership be revised to consist of three architects, one landscape architect, two painters, two sculptors, one graphic artist, one interior designer, and one member eminent in the fine arts; and that in appointing the members, the President be requested to give due consideration to recommendations for nomination submitted by the national organizations in these fields, already specific

We are in full agreement with the Commission's objections to being placed under the supervision of the Administrator of General Services (p. 14). We believe that it is essential that the Commission should remain free to give its independent judgment on artistic matters, based on its members' knowledge as experts in the various fields of the fine arts, without supervision by any other agency.

We note that the Commission's Report regarding the design of medals (p. 23-24, 56-60) states that in selecting sculptors and designs the Bureau of the Mint holds competitions, receiving "recommendations — of the names of appropriate sculptors both from the Commission of Fine Arts and from the National Sculpture Society." From the list of competitions (p. 58-60), it is evident that practically all of the sculptors invited to compete, of the sculptor members of the juries, and of the winners of the competitions, are members of the National Sculpture Society. We recommend that in arranging these competitions and selecting jurors, other professional organizations representing sculptors should also be consulted.

The Commission's Report regarding the design of postage stamps (p. 23-24, 26, 61, 74-75) states that the Postmaster General and the Post Office Department select the theme and the pictorial subject, and sometimes supply sketches. The theme is developed into a design by staff artists of the Bureau of Engraving and Printing, and after approval by the Post Office Department, is engraved. There is no provision for using outside designers or graphic artists, nor for regular consultation with the Commission of Fine Arts.

We agree with the Commission when it states (p. 24): "The artist, who is the crucial factor in the success of the operation, is inevitably restrained from contributing all that he might contribute, particularly in the first stages of each design. The Commission, therefore, recommends that the interested agencies give consideration to measures that will increase the prestige and authority of the art factor in the design of postage stamps."

As the Report says, our stamps and currency "are probably the works of fine art with which the largest number of people have the closest acquaintance," and beauty of design in them is important to our own citizens and to the people of other countries. In our considered opinion the design of many of our stamps leaves much to be desired as compared to the best of certain other nations. We recommend that ways be found of using the best graphic and design talent of America in designing our stamps. To this end we recommend that it be mandatory that the Commission of Fine Arts be consulted in the design of postage stamps, from the beginning of each such design.

We are in full agreement with the recommendations (p. 23, 54-56) that a certain percentage of the cost of erecting or acquiring a building for an embassy or legation abroad be used for the decoration of the building by American artists, for the purchase of works by American artists for use in such building and its garden, and for furniture and other decorative arts produced in this country; and that the Division of Foreign Buildings Operations, Department of State, should consult with the Commission of Fine Arts in the selection of artists and works.

The National Museums

Our Resolution of 1950 stated: "We believe that collections of art donated to the Nation by public-spirited citizens but without donation of funds to house and maintain them, deserve adequate maintenance and exhibition by the Government." This applies particularly to the National Collection of Fine Arts, the most inadequately financed and maintained of all the art galleries of the Smithsonian Institution.

The Commission's Report (p. 15-16) recommends the enlargement of the services of the National Collection of Fine Arts so that it would become an active museum of contemporary art and particularly American art, concentrating on a program of activities rather than the guardianship of its collections. This program would include purchasing works by contemporary American artists; organizing exhibitions; making works from its collections available by travelling exhibitions and by loans to schools, libraries, community groups, museums and art centers throughout the country; and publishing books, guides, pamphlets and color reproductions. For these purposes the Report recommends that an adequate building should be provided.

We are in agreement with the above recommendations. We believe that the National Collection's present collections deserve and need an adequate building; and that the existence of such a building would attract additional gifts to the institution. We are also in agreement with the recommendation that the National Collection undertake an active program in the field of contemporary American art; but we suggest that this be considered in relation to the Corcoran Gallery of Art, which has for years carried on similar activities in Washington, under private auspices; and that the proposed travelling exhibitions program be considered in relation to the similar programs of the American Federation of Arts and other organizations.

An essential question is that of the guidance of the proposed programs of the National Collection of Fine Arts. At present the Smithsonian Art Commission, under the Board of Regents of the Smithsonian Institution, is the only policy-making body for the National Collection. Its duties are limited to meeting once a year and deciding what works of art, chiefly gifts, shall or shall not be accepted by the Collection. It consists of fifteen appointive members (five artists, five experts in the fine arts, and five business or professional men of public spirit interested in the fine arts), and the Secretary of the Smithsonian Institution, ex officio. Its members are appointed by the Board of Regents of the Smithsonian Institution, but in actual practice the Smithsonian Art Commission itself votes on new members and recommends them to the Regents, who officially appoint them; in other words the Commission is actually a self-perpetuating body, whose members serve until retirement. There is no provision for giving the art world a voice in nominating its members. The Report does not mention the Smithsonian Art Commission, and its only reference to the problem of artistic policies is: "We take it for granted that, in the formulation of its programs, the Director of the National Collection of Fine Arts will seek competent professional advice from societies of artists and recognized museums of fine arts."

We believe that if the National Collection of Fine Arts is to embark on an active program in the complex and diversified field of contemporary American art, the Smithsonian Art Commission should be made a broader representative body with special experience and knowledge in the field. We recommend that the membership of the Smithsonian Art Commission be revised to consist of seven art museum workers, art scholars, and art historians, two painters, two sculptors, one graphic artist, one craftsman, one architect, and one photographer, and the Secretary of the Smithsonian Institution, ex officio; and that in appointing the members, the Board of Regents of the Smithsonian Institution should give due consideration to recommendations for nomination submitted by the national organizations in these fields, already specified.

We agree with the recommendation (p. 16-17) that the various Government museums should be given funds to make color reproductions, photographs, slides and motion pictures of their collections available to public schools and colleges throughout the country. However, in order to avoid duplication of effort and resulting waste, we suggest that this program be considered in relation to the educational work of the Office of Education, Department of Health, Education and Welfare, and to existing educational programs of schools, colleges, museums and other educational institutions throughout the country. We recommend that there should be provision for payment for such material by the schools and colleges which use it, in order to defray the cost of the program.

We recommend that in all matters involving the reproduction or use of works of living artists by the Government's museums, the artists' economic rights be safeguarded.

We agree with the Commission's recommendation (p. 17) that the Government's museums and the Office of Education, Department of Health, Education and Welfare, should be given funds for use in radio and television broadcasts in the field of the visual arts; and with the recommendation (p. 27-28) that the facilities of television should be made available to the Government's museums for the preparation, recording and presentation of cultural television programs, if possible through a non-profit educational television station operated by the District of Columbia Board of Education.

We are in complete agreement with the Commission's recommendation about budgets for the national museums (p. 17).

International Art Exchanges

We are in complete agreement with the Commission's Report (p. 20-23) in its estimate of the vital importance of international exchanges of exhibitions and information, and with its recommendation that there should be a much more extensive program for such exchanges than at present. Our Resolution of 1950 said: "We are convinced that in the present international situation, such exchanges are essential to promote understanding among other peoples of America's cultural contributions. Our scientific and material achievements are known throughout the world. Our literature and our films have gained a world audience, our music and architecture are in process of doing so; but our painting, sculpture and graphic art, in which we are producing some of the most vital work of today, are practically unknown beyond our own boundaries."



However, we are not in agreement with the Report's recommendations as to the procedure to carry out such a program. The Report (p. 15, 20-23) recommends that an office should be established in the National Gallery of Art for the exchange of art exhibitions between this and other countries, funds for this purpose to be made available to the National Gallery by the Department of State or by Congressional appropriations. "The National Gallery, in turn, should organize, or contract with competent museums and organizations, such as the American Federation of Arts, to organize exhibitions to be sent abroad. The office should also be provided with funds to bring to the United States official exhibitions from other countries when funds are not available from private sources."

The Report makes no provision for any committee or other body representative of the art world, even in an advisory capacity, in carrying out this vital governmental art activity, and it is evident that the overall artistic policies of the proposed office would be determined by the National Gallery of Art. We believe that no single museum should be given such power in one of the most important international cultural activities of the Federal Government, and that this activity should be guided by a broadly representative body of leaders in the art world.

We recommend that a commission be formed to act in an advisory capacity to the Department of State or the United States Information Agency in international art exchanges, this commission to consist of seven art museum workers, art scholars, and art historians, one architect, one painter, one sculptor, one graphic artist, one industrial designer, and one craftsman, all appointed by the President; and that in appointing its members, the President be requested to give due consideration to recommendations for nomination submitted by the national organizations in these fields, already specified.

We are in agreement with the Report's recommendation that the proposed agency should not only organize exhibitions itself, but should contract with competent museums and organizations to do so. The composition and standards of exhibitions to be sent abroad are of vital importance, and should be determined by the best qualified knowledge and judgment in the particular field.

We are in full agreement with the Commission's support (p. 21) of the policy of the Department of State regarding the exchange of persons with other countries, by which students, scholars, journalists, etc., are brought to this country, and qualified Americans are sent abroad, as lecturers or as representatives at meetings of international art commissions and at international cultural celebrations.

Other Recommendations

We are in full agreement with the recommendations of the Commission's Report on the following subjects:

Preservation of the Government's art collections during wartime (p. 18).

Restoration of works of art owned by various governmental departments and agencies (p. 19).



Removal of the temporary office buildings in Washington (p. 19).

Preservation for public use of historic sites, buildings and objects (p. 26).

The various recommendations regarding the recording of military history by and for the Armed Forces (p. 24-25).

The use of paintings and sculpture in the decoration of veterans' hospitals and other buildings devoted to veterans' use; and the use of these arts in medical rehabilitation courses for veterans (p. 27).

We recommend that whenever an artist is employed by the Government as a teacher, his professional experience, ability and qualifications should be considered more than his academic standing as regards college or university credits or degrees.

One problem to be considered is whether members of advisory commissions should be paid for their services. At the present time the members of the Commission of Fine Arts serve without any remuneration except for expenses. We believe that private individuals who devote any considerable amount of time to governmental work should be paid for their time. This is particularly true of artists, who are not salaried workers as are museum people, full-time teachers, etc. We suggest that members of advisory commissions who are not already employed by the Government should be paid at a per diem rate in addition to reimbursement of expenses, unless they waive such payment.

We recommend that consideration be given to the question of remuneration to artists for works commissioned or acquired by the Government. We believe that it is important that such remuneration should be adequate to insure the best possible quality in these works.

We also suggest thorough and impartial consideration of the total cost of governmental art activities. The proportion of Federal funds allocated to art activities is a minute fraction of the total cost of government; yet too often funds for art are the first to be reduced or eliminated. We fully realize the necessity for economy in government, particularly at the present time; but we respectfully suggest that in the overall picture of our national life, the relatively small cost of adequate governmental art activities is modest in proportion to the benefits derived from them by the people of the United States.



COPY

March 29, 1954.

Dear William:

I was on the point of leaving Washington for a short absence when I received your letter of March 15th, asking me, as a member of the Museum Council, whether I approved the recommendations in the proposed Report to the President submitted by the Committee on Government and Art. I replied, on the card you enclosed, that I did not approve of the adoption of the Report by the Museum Association and promised to send you my reasons, which I am doing now at the first opportunity.

I have been, as you know, one of the members of the Committee on Government and Art representing the Museum Association, together with Harold Edgell and Charles Cunningham, since the Committee was formed in 1948. Charles Nagel has also been added recently to the Committee as a representative of the Association. I was unable, because of other commitments, to attend the meeting of the Committee in New York on February 17th last, when the proposed Report to the President was adopted for submission to the organizations represented on the Committee. I did not, therefore, approve the adoption of the Report and would have voted against its adoption in its present form if I had been present, although I agree with many of its recommendations.

The Report of the Committee on Government and Art is largely concerned with the "Report to the President by the Commission of Fine Arts on Activities of the Federal Government in the Field of Art," submitted in 1953. As Chairman of the Commission of Fine Arts, and with the approval of the other members, I invited the Committee on Government and Art to nominate representatives who, with representatives of other art organizations not included in the Committee on Government and Art, would act as an Advisory Panel of Experts, in order that the Commission of Fine Arts might have the advice of art organizations as well as Government agencies in arriving at our recommendations to the President. The Commission received from the members of the Advisory Panel valuable information and advice, much of which is reflected in the recommendations of the Commission to the President. With these recommendations I, of course, agree. With other recommendations, as set forth in the Report of the Committee on Government and Art of February 17, 1954, I do not agree, particularly as regards changes in the composition and operation of certain Government agencies in Washington.

The Committee on Government and Art recommends the establishment of three new Advisory Commissions and that changes be made in the composition and operation of the Commission of Fine Arts and the Smithsonian Art Commission.

In the case of the Commission of Fine Arts, it is recommended that the membership be increased from seven members, as at present, to eleven; that the President, in appointing the members, should give consideration to recommendations for nomination submitted by the national organizations in the fields specified in the Report; that the Commission's advisory functions on the decoration of buildings of the Federal Government should be confined to those in the District of Columbia; and that it should be given greater mandatory powers in relation to other agencies.

Exhibit I

The first part of the report is devoted to a general description of the project and its objectives. It is followed by a detailed account of the work done during the period covered by the report. The results of the work are then presented in a series of tables and figures. The report concludes with a summary of the findings and a list of references.

I have been very fortunate to have had the opportunity to work on this project. It has been a very interesting and challenging experience. I have learned a great deal about the subject and have been able to apply my knowledge in a practical way. I am grateful to the people who have helped me throughout the project and to the people who have made it possible for me to work on this project.

The second part of the report is devoted to a detailed description of the work done during the period covered by the report. It is followed by a detailed account of the work done during the period covered by the report. The results of the work are then presented in a series of tables and figures. The report concludes with a summary of the findings and a list of references.

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In the last part of the report, I have tried to summarize the findings of the project. I have also tried to point out some of the limitations of the study and to suggest some areas for further research. I am grateful to the people who have helped me throughout the project and to the people who have made it possible for me to work on this project.

I should be sorry to see the membership of the Commission increased to eleven in place of the seven who now constitute the Commission. The larger number would be unwieldy and would make the work of the Commission more difficult in arriving at conclusions. The legislation establishing the Commission in 1910 was drafted by Senator Elihu Root and Congressman Samuel W. McCall, who gave careful consideration to the composition of the Commission and the manner in which the members should be appointed; and they purposely did not give the Commission veto power. As Senator Root remarked on the Commission's twenty-fifth anniversary: "Without creation of any power of legal compulsion, there was brought to the service of the Government the authority of competent opinion upon questions of art arising in the course of administration."

Anyone is now at liberty to suggest to the President names of suitable persons for membership on the Commission of Fine Arts. The law requires only that they should be "well qualified judges of the fine arts"; and they can be drawn from any of the professions that are concerned with matters coming before the Commission. I should be glad to see a graphic artist on the Commission in place, perhaps, of one of the three representatives of the architectural professions now on the Commission.

The Committee on Government and Art recommends certain changes in the composition and appointment of the Smithsonian Art Commission, who perform many of the duties of a Board of Trustees in relation to the National Collection of Fine Arts. Anyone is now at liberty to make suggestions for nomination to the Board of Regents of the Smithsonian Institution; and the Smithsonian Art Commission could, of course, meet more often, if necessary, to advise the director and staff of the National Collection of Fine Arts. The present membership of the Commission is a very distinguished one, representing various art professions and the public, and is quite competent to offer advice to the staff of the Museum.

The Committee recommends the establishment of an Architectural Advisory Commission to advise the General Services Administration as to architectural design of Federal buildings outside of Washington. In the erection of buildings outside of Washington, the Public Buildings Service selects the architect and awards the contract. The Commission of Fine Arts is not consulted in this matter. The procedure followed by the Public Buildings Service is to select the architect or architects best qualified in their opinion to design the building from those available in the locality where the building is to be erected. Unless this policy of utilizing local talent is to be reversed, the services of ~~the~~ an Advisory Commission would be limited to the selection of the best architects available in the locality where the building is to be erected, as is done at present by the Public Buildings Service.

The Committee recommends that another Commission be set up to advise the General Services Administration in regard to the decoration of Federal Buildings outside the District of Columbia. The present procedure is as follows: The Public Buildings Service selects the architect and awards the contract; the architect submits to the Public Buildings Service the names of painters and sculptors, in the event the building is to receive such decoration; and the Public Buildings Service sends the names of the artists to the Commission of Fine Arts for their recommendation. If, in the opinion of the Commission, the artist recommended is not qualified, the Commission makes other recommendations. When the Supervising Architect designs a building in or outside of Washington, the Public Buildings Service makes its initial recommendations for artists from a list of names furnished by museums and other art organizations throughout the country. If, in the opinion of the Commission, the artists recommended are not qualified, the Commission makes other recommendations. The Commission of Fine Arts has never refused to exercise its advisory functions or to suggest the names of qualified artists for the project under consideration, once the Government agency concerned has submitted its recommendations and requested the advice of the Commission. The Commission of Fine Arts works in close cooperation with the Public Buildings Service, in accordance with the procedure outlined above.

The Committee recommends the establishment of another Commission to advise the Department of State or the United States Information Agency regarding international art exchanges. It is apparently not in favor of the re-establishment of an office in the National Gallery of Art, as recommended by the Commission of Fine Arts, whereby Government funds could be channelled, as they were from 1944 to 1948, to other museums and organizations for the exchange of art exhibitions between this and other countries.

Since the Report of the Commission of Fine Arts was written, making the above recommendation, the United States Information Agency has been separated from the Department of State and is now prepared to carry on the work of international art exchange; also the Smithsonian Travelling Exhibition Service has been organized and is in a position to arrange for circulating art exhibitions in this country and abroad when funds are available. It is unnecessary, therefore, for the National Gallery to take on this function, and its trustees and staff have no desire to do so, if competent arrangements can be made otherwise to do this work. The National Gallery, of course, will continue to bring to this country and to send abroad important exhibitions, as it does at present in conjunction with other museums when it seems desirable to finance such exhibitions with its own funds and those of the other museums concerned. This procedure has been followed in the case of the Japanese and Vienna Collections and other exhibitions brought to this country since World War II. The desirability of establishing an Advisory Commission on International Art Exchanges would depend, therefore, on its usefulness in relation to the United States Information Agency and the program which that Agency develops in this field.

The Committee recommends that private individuals serving on the proposed Advisory Commissions should be paid at a per diem rate in addition to reimbursement of expenses, unless they waive such payment. In the case of the Commission of Fine Arts, during the forty-four years of its existence nearly

The Committee on the Administration of the Government of the District of Columbia, created by the District of Columbia Organic Act of 1801, has the honor to submit to the President of the United States, in accordance with the provisions of the Act, a report on the administration of the District of Columbia for the year ending June 30, 1898. The report is divided into two parts: the first part contains a general statement of the condition of the District at the beginning of the year, and the second part contains a detailed statement of the various departments of the Government of the District, and of the progress of the various public works and improvements during the year. The report is accompanied by a statement of the receipts and disbursements of the District for the year, and by a statement of the assets and liabilities of the District at the end of the year.

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sixty architects, landscape architects, sculptors, painters, and lay members interested in the fine arts have served on the Commission. They have been proud to do so without pay, giving freely of their time, and accepting only travel expenses to and from Washington. If they or members of similar Advisory Commissions were to receive pay for their services, it would introduce another and, we believe, undesirable incentive for public service, especially in a field where complete independence of judgment is not only desirable but necessary.

As I said above, I agree with many of the recommendations in the Report of the Committee on Government and Art. I feel, however, that further and more careful study should be given by the members of the Museum Association Council before endorsing the Report; and especially should they consider carefully those sections recommending changes in established Government agencies or the setting-up of new agencies whose duties might duplicate those of organizations now in existence. The views of the American Association of Museums carry great weight, as representing the judgment of competent and devoted professionals in the field of the arts, science, and history. I hope, therefore, that the members of the Council, before committing the Association on this matter, will give careful study to the Report of the Committee on Government and Art, and also to the Report to the President by the Commission of Fine Arts, with which the former report is concerned. In the event that any members of the Council do not have access to the Report of the Commission of Fine Arts, the Commission will be glad to send a copy for their use.

Sincerely yours,

David E. Finley,
Director

Mr. William M. Milliken, President,
The American Association of Museums,
c/o The Cleveland Museum of Art,
Cleveland, Ohio.

def/pav

COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine W. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

- 1 Bronze vessel, hu, Chinese, Han dynasty.
- 1 Bronze ewer, silver-inlaid, by Kasim b-Ali of Mosul in 629 H.
- 1 Jade ewer, gold-inlaid, Near Eastern.
- 1 Lacquer case, with 3 drawers, Japanese.
- 1 Painting, Chinese, Ch'ing dynasty, by Chiang Shih-chien.
- 1 Painting, miniature, Indian, a Prince on horseback, Mughal school, 17th century.
- 1 Painting, Japanese, attributed to Hokusai, figure of a woman.
- 1 Pottery lamp, black, Chinese, Late Chou dynasty, excavated in Chang-sha.
- 1 Silver bowl, Persian, 16th century,

which have been recommended for purchase for the Freer Gallery

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of Art by Mr. A. G. Wenley, Director, and they hereby approve
the purchase.

For the Regents of the Smithsonian Institution.

April 8, 1954

David E. Finley

For the Commission of Fine Arts.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 12, 1954

Dear Sirs:

The Commission of Fine Arts, at their meeting on April 8, 1954, were pleased to inspect plans, submitted in your behalf by Mr. Mahany, of your office, for illuminating the front of the International Brotherhood of Teamsters Union Building, under construction here in Washington D. C.

The Commission approved the design.

For The Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley,
Chairman.

Holabird & Root & Burgee,
180 North Wabash Avenue,
Chicago 1, Illinois.

1. The first part of the paper is devoted to a general discussion of the problem.

2. The second part is devoted to a detailed study of the case of a single particle.

3. The third part is devoted to a study of the case of a system of particles.

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5. The fifth part is devoted to a study of the case of a system of particles in a magnetic field.

6. The sixth part is devoted to a study of the case of a system of particles in a magnetic field.

C O P Y

LAW OFFICES
WILKES, MCGARRAGHY & ARTIS
Tower Building
Washington 5, D. C.

April 9, 1954

The Honorable Fine Arts Commission
Room 7000, Interior Department Building
Washington, D. C.

Gentlemen:

Yesterday there was an informal presentation to you on behalf of The National Automobile Dealers Association in relation to their application before the Board of Zoning Adjustment of the District of Columbia in appeal #3796.

There was presented to you a front elevation and plans, being the same which were before the aforesaid Board upon which approval was given by said Board under date of April 2, 1954.

Enclosed herewith is a copy of letter of April 5, 1954, addressed to me as attorney for the applicants.

It is respectfully requested that the action of the Fine Arts Commission on the presentation made yesterday be communicated to me in order that I may, in turn, transmit it to the Board of Zoning Adjustment of the District of Columbia prior to the April 21st hearing. In this connection it is respectfully requested that this letter be taken as a formal application for a hearing and a consideration of the aforesaid matter.

Respectfully,
Sgd. James C. Wilkes

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C O P Y

GOVERNMENT OF THE DISTRICT OF COLUMBIA
Board of Zoning Adjustment

Appeal #3796

April 5, 1954

Mr. James C. Wilkes
501 Tower Building
Washington D. C.

Dear Sir:

The Board of Zoning Adjustment on April 2, 1954, after public hearing held on March 24, 1954, granted the appeal of Katherine S. Shands, Elinor S. Coleman and Sophy T. Doub for permission to erect an office building as the National Headquarters of The National Automobile Dealers Assn. at 1126 - 16th St. N. W., lots 821 and C, square 183, subject to the following conditions:

- (a) Plans for the proposed building shall be submitted to the Fine Arts Commission for their comments and recommendations.
- (b) Plans for the proposed building shall be approved by the Board prior to issuance of building permit.
- (c) The building shall be for office purposes only with no production work therein (Revise plans accordingly).
- (d) Appellant shall show provisions for loading and unloading in the rear of the building.

Under the provisions of Paragraph C, Part 1, Section XXIII of the Zoning Regulations, the above Order of the Board is valid for a period of six months only unless application for a building permit is filed with the Director of Inspection within a period of six months after the date of this Order. This permit will be issued by the Director of Inspections subject to compliance with the provisions of all other applicable law and regulation.

Yours very truly,

BOARD OF ZONING ADJUSTMENT

By W. E. Chase
W. E. Chase
Administrative Officer

THE UNIVERSITY OF CHICAGO
 LIBRARY

1913-1914

THE UNIVERSITY OF CHICAGO
 LIBRARY

1913-1914

THE UNIVERSITY OF CHICAGO
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 LIBRARY

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 12, 1954

Dear Mr. Wilkes:

The Commission of Fine Arts, at their meeting on April 8, 1954, inspected the design which you submitted for the proposed National Association of Automobile Dealers building, at 1126 Sixteenth Street, Northwest.

The Commission recommended that the facade of the first floor of the building be restudied and be made flush with the front of the building. This does not necessarily apply to the entrance doorway.

For The Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley,
Chairman.

Mr. James C. Wilkes,
Wilkes, McGarraghy & Artis,
Tower Building, Room 501,
Washington 5, D. C.

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C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 13, 1954

Dear Mr. Robertson:

I was pleased to receive your letter of April 6th, advising that the Postmaster General has agreed to the appointment of Dr. Fiske Kimball, Director of the Philadelphia Museum of Art, as Professional Advisor for the proposed competition for new postage stamps. I read your letter to the members of the Commission at a meeting held on April 8th, and they, likewise, expressed their appreciation.

Would it be possible to arrange to have Dr. Fiske Kimball meet with the Commission of Fine Arts during the afternoon of the next meeting of the Commission on Thursday, May 6, 1954? It would be helpful to the project if this could be arranged.

With kind regards,

Sincerely yours,
Sgd. David E. Finley,
Chairman.

Honorable Albert J. Robertson,
Assistant Postmaster General,
Post Office Department,
Washington 25, D. C.

THE
 UNIVERSITY OF
 CHICAGO

CHICAGO, ILL.

January 15, 1900

My dear Sir,
 I have just received your letter of the 12th inst. and am
 glad to hear that you are interested in the
 work of the University of Chicago. I am sure that
 you will find it very interesting and profitable.
 I am sure that you will find it very interesting and profitable.
 I am sure that you will find it very interesting and profitable.

I am sure that you will find it very interesting and profitable.
 I am sure that you will find it very interesting and profitable.
 I am sure that you will find it very interesting and profitable.

Very truly,
 Yours,
 J. H. P.

THE
 UNIVERSITY OF
 CHICAGO

CHICAGO, ILL.
 January 15, 1900

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 12, 1954

Dear Mr. Churchill:

The Commission of Fine Arts, at their meeting on April 8, 1954, were pleased to consider with you the preliminary sketches for the proposed "Potomac Parkway Plaza Development." The project will be made the object of careful study.

The Commission of Fine Arts will hold their next meeting in Washington D. C. on Thursday, May 6, 1954, at which time the Commission would be pleased to consider the project with you if there are any further developments by that time.

For The Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley,
Chairman.

Mr. Chester L. Churchill,
Potomac Parkway Plaza
Development Company,
331 Madison Avenue,
New York 17, New York.

THE UNIVERSITY OF CHICAGO
LIBRARY

THE UNIVERSITY OF CHICAGO
LIBRARY
1301 EAST 5TH AVENUE
CHICAGO, ILL. 60607
TEL. 773-936-5000
FAX 773-936-5001
WWW.CHICAGO.LIBRARY.EDU

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C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 12, 1954

Dear Mr. Hunter:

The Commission of Fine Arts, at their meeting on April 8, 1954, approved the design which you submitted, in behalf of the Department of the Navy, for a radio mast to be erected on the Navy Department Building.

It is understood that this radio mast will be located at a central point on the roof at about the intersection of the north, south, east, and west axes of the building.

For The Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley,
Chairman.

Mr. Leonard L. Hunter,
Assistant Supervising Architect,
Public Buildings Service,
General Services Administration,
Washington 25, D. C.

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C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

April 12, 1954

Dear Mr. Purves:

Your letter of March 30th was brought to the attention of the Commission of Fine Arts at their meeting held on April 8, 1954.

The Commission was pleased to note your sympathetic interest in the development of the American Battle Monuments Memorials.

For The Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley,
Chairman.

Mr. Edmund R. Purves, Executive Director,
The American Institute of Architects,
1735 New York Avenue, N. W.,
Washington 6, D. C.

C O P Y

THE AMERICAN INSTITUTE OF ARCHITECTS
1735 New York Avenue, N. W.
Washington 6, D. C.

March 30, 1954

Dear Mr. Caemmerer:

It gives me pleasure to transmit to you the action of our Board of Directors as adopted at its meeting on March 3-6, 1954, as follows:

"WHEREAS, The American Institute of Architects was one of the original sponsors of the Fine Arts Commission created by an Act of Congress in 1910; and

"WHEREAS, The Institute has consistently upheld the purpose and concept of that Commission; and

"WHEREAS, It has further supported the American Battle Monuments Commission; and

"WHEREAS, It appears that the design for the Hamm Cemetery in Luxemburg, which had been approved by the Commissions, is now prevented from being carried into execution due to circumstances not anticipated by the Commissions or by the authors of the design; now, therefore, be it

"RESOLVED, That The American Institute of Architects express its concern that the principles on which these Commissions were established have been endangered thereby; and be it further

"RESOLVED, That The Institute reaffirms its support of the original purpose and concept of the Commissions and expresses the hope that there will not be a recurrence of such incident."

If we can be of any assistance to you, please feel free to call upon us.

At the direction of The Board of Directors, I am

Yours sincerely,

Sgd.
Edmund R. Purves
Executive Director

Mr. H. P. Caemmerer, Secretary
Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

ERP:MSD

THE OFFICE OF THE
DIRECTOR OF THE
BUREAU OF THE
CENSUS
WASHINGTON, D. C.

Dear Sir:

I have the pleasure to inform you that the
report on the subject of the census of the
United States, 1900, is now ready for
distribution.

It is a very important document, and
one which will be of great value to
the public. It contains a great deal of
information, and is well worth a
careful study.

I have enclosed a copy of the report
for you, and hope you will find it
interesting.

I am, Sir, very respectfully,
Your obedient servant,
J. Edgar Hoover

Enclosed for you are also a copy of the
report on the subject of the census of the
United States, 1900, and a copy of the
report on the subject of the census of the
United States, 1900.

I am, Sir, very respectfully,
Your obedient servant,
J. Edgar Hoover

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J. Edgar Hoover

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Your obedient servant,
J. Edgar Hoover

COPY

Office of HORACE W. PEASLEE Architect

1228 Connecticut Ave.,
Washington, D.C.

April 9, 1954

Memo re: Fine Arts Inspection of Meridian
Hill Park on April 8, 1954

A follow-up on previous inspection of November, 1939, to review recommendations made at that time and action taken, if any: also to consider possibilities for location of Carillon tower.

Mall: Tree plantings needed along walks and at north end as previously recommended: no action taken.

Flanking hedges: Need of underplanting with small hemlock material to replace loss of lower branches. Question as to vertical or sloping trimming. Use of hedge niches for memorial urns. Use of walls-end niches for sculptural and fountain features. Additional hedge plantings needed to complete plan in Italian manner: along promenade, above 16th Street (against fence) and back of great terrace.

Focal point: Mall still lacks terminal feature: not supplied by small statue. Reconsider use of low circular feature as designed connected to terrace, for use as stage or concert platform as originally intended, with adjacent grove for seating.

Joan of Arc relocation. Out of scale and out of place on terrace: question of site in lower garden entrance or north end of mall.

Pavement Sinkages: Present conditions unsightly and disgraceful. Up ended sections against parapet should be broken up, removed and replaced with temporary surfacing if necessary. Sloping approach to cascade overlook should be replaced with double step. Seats along promenade, which have settled for lack of foundations, should be lifted.

Serenity: Statue literally defaced for lack of protective measures recommended 15 years ago. Nose broken. Pyracantha planting at side should be carried around back and front with fence reinforcement (as with lower garden sphere)--set back sufficiently to reveal inscription. Approach paving should be removed.

Dante: The Committee inspected the Statue of Dante, at the east side of the Lower Garden, and felt that its setting should be formalized.

General observation about protection of Park Sculpture--- reference to Dupont Circle vandalism. Why not enclose with fence, as in Farragut ~~XXXXX~~ until all over planting of pyracantha becomes established as in Scott Circle.

EXHIBIT U

THE HISTORY OF THE
CITY OF BOSTON

From the first settlement of the
English in 1630 to the present time
the city of Boston has been the seat of
the most important and interesting
events in the history of the
American people. It has been the
center of the Puritan movement,
the birthplace of the American
Revolution, and the scene of the
most important events in the
history of the United States.
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the most important and interesting
events in the history of the
American people. It has been the
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the birthplace of the American
Revolution, and the scene of the
most important events in the
history of the United States.

Wall and Walk Repairs: In general, concrete work has stood up well. Settlement trouble apparent in east descent from upper terrace, with spalling on corner of pilaster. At junction of each ascent from lower garden and east cascade walk, a section of reinforcing metal, too close to surface, should be cut out and surface restored. Entire park should be gone over to check parts where repairs are needed. One point along 16th Street needs first attention: original cast cement balustrade and urn panel, should be replaced with scrubbed concrete work. Three balusters broken off: one urn disintegrating and in danger of falling on passers-by. Architect should be given opportunity to revise details:

At entrance to lower garden walk, surface spalling: Apparently applied after base had set; crust should be removed, base chipped for bond and resurfaced---possibly with asphalt mix.

Plantings: In addition to items noted above re terrace hedges, etc., special attention should be given cascade enframing. Scraggly cedars should be removed and replaced with sightlier material. Consider Irish hollies and Schottel junipers. Flanking hedges, now sloping, should be stepped down in level sections paralleling parapets. Hedge heights should be raised.

Basin side plantings should be filled in: material reconsidered, end mask fountains exposed. Basin fronts and bottoms could be advantageously painted with colorful swimming pool paints.

Park Accessories: Park seats in need of going over for replacement of rotted slats. Concrete seats need drainage outlets kept open. Seats comfortable; drinking fountains decorative, suitable for general park use.

Carillon Site: Very desirable, central location where chimes can serve large area and contribute to park values. Ample room for congregation of people with playing fountains, plantings, overlooks, etc., for their added enjoyment during recitals. General location preferred---east side area about opposite Belmont Street, centering on curve of east park ascent; possibly overlapping walkway. base of tower might serve as passing-through park entrance.

Horace W. Peaslee

